

VOL. XXIII, NO. 6.

SEPTEMBER, 1899.

PRICE, 20 CENTS.

THE INLAND PRINTER



A TECHNICAL JOURNAL
DEVOTED TO THE ART OF PRINTING

THE INLAND PRINTER COMPANY
... CHICAGO • NEW YORK ...

Use

Weston's Ledger Paper



MILLS AT
DALTON, MASS.

Our Selling Agents in Chicago are
BRADNER SMITH & CO.

BYRON WESTON CO., Dalton, Mass.

Inland

means remote from the sea—not on the brink of a maelstrom, into which you may fall (in a business sense).

Printer

means one who prints (the man who is likely to lose his profits).

Account

means to reckon—ah, that's it. Successful men reckon discreetly, prudently and cautiously.

Book

means everything in a business house, for what would we do without (*Account*) Books.

GET
THE BEST
AND
THE CHEAPEST—

THE INLAND PRINTER
ACCOUNT BOOK.

What it saves will bring you joy
and peace of mind.

NET PRICES.

400-page book, for 2,000 jobs, . . . \$5.00
200-page book, for 1,000 jobs, . . . 3.50



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PAPER
THE BEST

J.W.
BUTLER PAPER
COMPANY.

212 TO 218 MONROE ST. CHICAGO.

**PLAIN TALKS BY
THE MANAGER.****XI. "Underbidding"**

I suppose you deplore the underbidding practice as much as anybody.

I suppose it exasperates you to have competing printers cut the profit down to almost nothing in order to get the job that you ought to have.

I suppose it wounds you in a very tender spot when you have put in a lot of time estimating on a job that promises to pay off the hands on Saturday night, to have some cheap printer underbid you and take it away from you.

How would it feel to be out of the reach of underbidders?

How would it feel to be able to underbid the underbidders when occasion arose and still make a goodly profit?

You could do it if you had a press fast enough.

You don't have to cut prices just because you have CENTURY presses, but when you have to you can cut the cutters so badly that they won't understand what has happened.

The CENTURY can and does turn off from three thousand to five thousand more impressions a day than any other press in existence.

It doesn't do "bum" printing, either.

It excels in quality as well as in quantity.

It is very easy to figure out what these three thousand to five thousand impressions a day mean when it comes to prices.

It enables you to make a price which will be absolutely impossible on the ordinary slow cylinder, and make money on the job, too.

This is the bright side of the picture, but it won't be your side until you get the CENTURY.

There is a dark side to the picture, and that will be your side if your competitors get the CENTURY before you do.

The shoe will be on the other foot, then.

You will be struggling along trying to keep up with the procession, and how great your handicap will be you can easily see for yourself.

You are bound to admit that if it is true that the CENTURY can be operated successfully at the rate I say it can, it would be useless for you to bid against it, and that with it you could control the printing business of your town.

Why don't you investigate, then, and find out whether or not these things are true?

That is all I ask of you.

The Manager.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

704 Craig Street, MONTREAL.

5 Madison Avenue, NEW YORK.

15 Tudor Street, E. C., LONDON.

FIRST AND MOST ATTRACTIVE.

A handsome newspaper, quickly printed, is not an impossibility.

It is possible to be first on the street with all the news and at the same time have the cleanest and best printed sheet in town.

The MULTIPRESS is the press you need.

It is a web press printing directly from flat forms of type. You do not have to lose a lot of time stereotyping.

It prints a 6-page paper as well as a 4 or an 8—a unique and valuable advantage.

It handles half-tones beautifully, and you know how important that is in this era of the half-tone in newspapers.

It prints, pastes, folds, cuts and delivers ready for the street at the rate of from 5,000 to 6,000 an hour.

It is a simple, solid, substantial, reliable press, and a small man and a big boy can run it to the limit.

If you want to print a better paper and print it quicker, you ought to find out all about the MULTIPRESS.

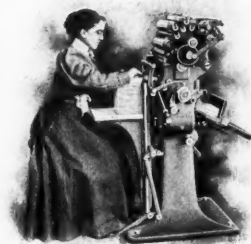
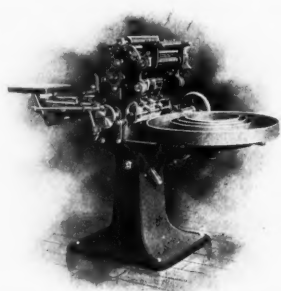
THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

15 Tudor Street, E. C., LONDON.

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HOW shall I run my Harris?



Run it a good deal according to your own ideas. Most that we know about it we have learned from our customers.

The most usual plan is to put on the press a competent young man (perhaps a two-thirder), and let him do it all—make-ready, adjustment and operation. If he doesn't get thoroughly handy in a month or so, it is his own fault.

Another way which has been exceedingly successful with some of our customers is to have a foreman or sub-foreman make ready and adjust and then leave the operation of the press to a boy or girl who does not necessarily know anything about its mechanism.

In either of these ways, or in some better way which you may yourself discover, the Harris Press, with its lightning automatic feeds for envelopes, cards, blotters, tags, etc., and its fastest of all hand feeds for paper stock, is a winner. For full particulars address

The Harris Automatic Press Co.

NILES, OHIO.

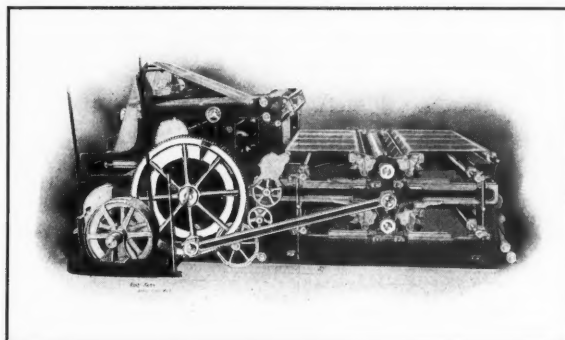
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FLAT-BED PERFECTING PRESS

Six Thousand 4, 6, 7 or 8 page papers per hour without the expense, delays and annoyance of stereotyping.

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- "A Labor-Saving Machine."—*Atlantic City (N. J.) Press.*
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 "It is Beyond All Comparison."—*Canton (Ohio) Repository.*
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 "The Most Economical Press."—*Cedar Rapids (Ia.) Gazette.*
 "A Beautiful Piece of Mechanism."—*York (Pa.) Gazette.*
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 "A Marvelous Machine."—*Zanesville (Ohio) Times-Recorder.*
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 "A Moving Thing of Beauty."—*Taunton (Mass.) Herald.*
 "A Complete Perfecting Machine."—*Raleigh (N. C.) News and Observer.*
 "The Ne Plus Ultra of Machinists' Art."—*Niagara Falls (N. Y.) Gazette.*
 "A Big Promoter of Circulation."—*Woodstock (Ont.) Sentinel-Review.*
 "A Marvel of Strength, Beauty and Speed."—*Watertown (N. Y.) Standard.*
 "An Economical Piece of Machinery."—*Kalamazoo (Mich.) Telegraph.*
 "A Mastodon of Power."—*Saginaw (Mich.) News.*
 "An Ideal Machine."—*Johannesburg (S. Africa) Star.*
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 "Satisfactory in Every Particular."—*Zanesville (Ohio) Courier.*
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 "The Best to be Found."—*Joliet (Ill.) Republican.*
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 "A Marvel of Simplicity and Speed."—*Halifax (N. S.) Herald.*
 "A Marvel of Mechanical Skill."—*Scarborough (Eng.) Post.*
 "The Latest Triumph."—*Springfield (Ohio) Sun.*
 "The Most Up-To-Date Press."—*Portsmouth (N. H.) Chronicle.*
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 "In Every Way Satisfactory."—*Cape Town (S. Africa) Argus.*
 "A Marvel of Strength and Solidity."—*Mansfield (Ohio) News.*
 "A Modern Press."—*Manchester (N. H.) Mirror.*
 "A Splendid Triumph of Inventive Genius."—*Lexington (Ky.) Leader.*
 "Marvelous Result of Thought and Skill."—*Batavia (N. Y.) News.*
 "A Model Press."—*Sandusky (Ohio) Register.*
 "The Great Triumph of Man's Brain."—*Galesburg (Ill.) Rep.-Register.*
 "The Very Best."—*Trenton (N. J.) Times.*
 "A Most Wonderful Achievement."—*Rockford (Ill.) Republic.*
 "A Perfect Piece of Newspaper Mechanism."—*Quincy (Ill.) Herald.*
 "The Best Made."—*McKeesport (Pa.) Times.*
 "A Wonderful Piece of Mechanism."—*Leadville (Colo.) Herald-Democrat.*
 "A Remarkable Mechanical Achievement."—*Exeter (Eng.) Gazette.*
 "A Marvel of Mechanical Beauty."—*Butte City (Mont.) Miner.*
 "The Wonder."—*South Norwalk (Conn.) Sentinel.*
 "The Finest Machine of the Age."—*Cumberland (Md.) Times.*
 "A Triumph of the Human Brain."—*Bridgeton (N. J.) News.*
 "Simple, yet Wonderful."—*Washington (Pa.) Reporter.*
 "A Magnificent Piece of Mechanism."—*Hornellsville (N. Y.) Tribune.*
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 "No Equal in the Market."—*Norristown (Pa.) Register.*
 "A Thing of Beauty."—*Lancaster (Pa.) Examiner.*
 "It Seems Almost Human."—*Hamilton (Ohio) News.*
 "A Marvel of Mechanism."—*Evansville (Ind.) Journal.*
 "Acts Like a Human Being."—*Rock Island (Ill.) Argus.*
 "Is Without a Rival."—*Keene (N. H.) Sentinel.*

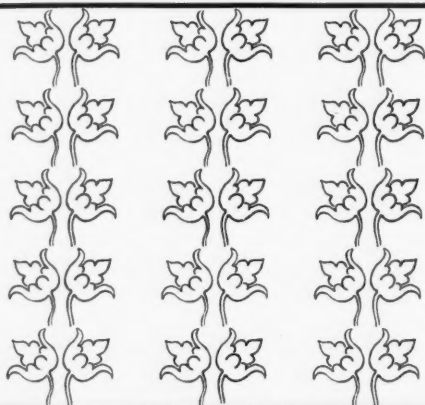
THE ABOVE ARE SAMPLES. THERE ARE OTHERS.

BEWARE OF INFRINGING IMITATIONS.

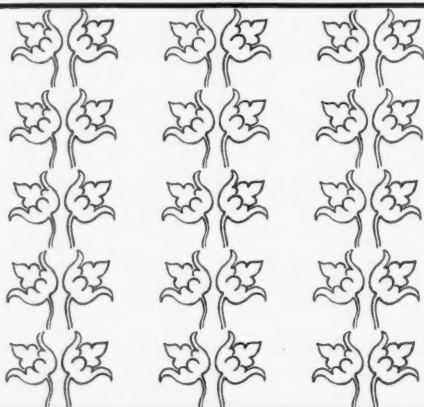
DUPLEX PRINTING PRESS CO.

BATTLE CREEK, MICH.

The Simplex One-Man Type Setter FOR WEEKLY PAPERS



The Simplex One-Man Type Setter FOR WEEKLY PAPERS



The Simplex One-Man Type Setter FOR WEEKLY PAPERS

EVERY EDITOR HIS OWN TYPESETTER

IN a number of weekly offices the editor has learned the keyboard of his **SIMPLEX**, and instead of writing his copy on a typewriter, he writes it directly in type. As soon as he becomes familiar with the keyboard he can write his copy just as fast as on a typewriter—and it is in type without further expense or loss of time. This comes about as near eliminating the cost of composition as can be expected in this world.

Here are letters from two just such shrewd and enterprising editors:

LYON COUNTY REPORTER.

THE UNITYPE COMPANY:

MARSHALL, MINN., August 1, 1899.

Gentlemen.—Since the purchase of the Simplex Typesetting Machine by us some time ago, our typewriter has had but little use, as we find it much easier in the case of all short articles to sit down to the machine and write copy in type and have it over with. We have tried this plan now for two months and find it satisfactory. With a non-talkative boy to justify lines there is no break in the thought. Long articles can be put directly into type with equal success, provided a short outline is prepared first. It has been a source of surprise to us that you have not pushed this feature of the machine to the front. Respectfully,

C. F. CASE & SON,
F. W. C.

And there are others from whom we have not heard on the subject.

GREENWICH NEWS.

THE UNITYPE COMPANY:

GREENWICH, CONN., August 1, 1899.

Gentlemen.—Replying to yours of the 28th ultimo, in regard to writing copy directly in type on the Simplex, instead of on a typewriter, I would say that my local editor and I have each tried this plan to a limited extent, and with encouraging results.

As the machine has been in operation here but a short time, it seems almost too soon to make a statement on the subject, for we have been using copy to set from most of the time. At first the attention of the operator is so taken up with the keyboard and other mechanical details, that he has no time to arrange his ideas. As the manipulation of the keys becomes automatic, however, and his mind is practically freed from the mechanical part of the work, he is able to put his thoughts in type quite readily. It was my idea to use the Simplex in this way when I first decided to put it in, and while it seemed awkward at first, it is becoming easier every week, and I am convinced that it is a practical plan for setting a large part of the matter that we use. In handling copy in this way the matter is justified by a boy, and of course the cost of composition largely reduced.

After we have had more experience in operating the Simplex, I shall be glad to give you further details regarding this feature. Yours very truly,

EDWIN H. ABRAMS.

This opens a big field of usefulness for the **SIMPLEX**, and suggests a way in which it can be made profitable in offices hitherto considered too small to ever utilize typesetting machinery.

There is just as much enterprise among publishers of weeklies as publishers of dailies, and they are just as quick to adopt anything which will help improve their papers, insure full and complete reports of the latest news, and reduce expenses at the same time.

May we send you catalogue and full particulars as to prices, terms, lease proposition, etc.?

THE UNITYPE COMPANY

150 Nassau Street, NEW YORK

188 Monroe Street, CHICAGO

HERBERT L. BAKER : : : : : GENERAL MANAGER

"Franklin" Calendar Plates for 1900

COMPLETE ASSORTMENT.
UP-TO-DATE DESIGNS.
FURTHER SAMPLES ON APPLICATION.



1900 JANUARY 1900						
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
New Year 1st 31st	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	First Quarter 8th	Full Moon 15th	Last Quarter 22nd

CALENDAR DESIGN NO. 150

This plate intended for a sixth sheet 22x28 cardboard, space above pad for printing business card in separate color.
Duplicate plate (electrotype), \$6.00; with set of twelve calendar plates, No. 115, \$10.00.

FRANKLIN ENGRAVING AND
ELECTROTYPING **COMPANY**



341 - 351 DEARBORN STREET
CHICAGO

The Dexter Folders Feeder

Folder and Feeder
of one
manufacture.

WRITE
FOR
PARTICU-
LARS

The advantages of this combination are assured to both the manufacturer and purchaser.

The purchaser deals with but one manufacturer.

His machines are both built from the same general design.

They are built and tested together at the factory.

They are shipped and set up as one machine.

SPECIAL NOTICE

WE wish to give notice that we claim the exclusive right to supply Automatic Pointing Attachments in combination with folding machines. This right was recognized by even our competitors until it was appreciated that these attachments were indispensable to up-to-date machines. The demand for our machines tempted other manufacturers to endeavor to appropriate these attachments. We shall hold to strict account both purchasers and manufacturers using such infringing devices.



DEXTER FOLDER CO.

PEARL RIVER, N. Y.

New York Chicago Boston London

Geo. H. Benedict & Co.

Engravers & Electrotypers

HALF-TONE,
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 MAP, WOOD and
 METAL ENGRAVING.
 DESIGNING
 ETC.

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THE IMPRINT
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ATTESTS
EXCELLENCE.

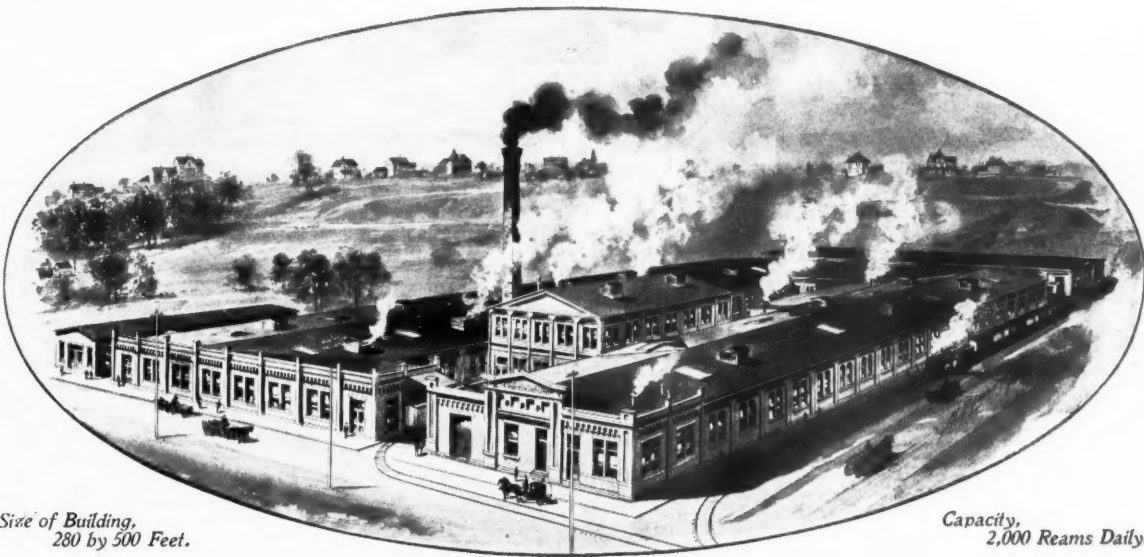
CHICAGO.

THE INLAND PRINTER.

"SATIN PROOF" PAPER

DOUBLE-COATED, ONE OR BOTH SIDES,

*IS SUITABLE FOR ENGRAVERS' PROOF WORK OR FOR
FINEST HALF-TONE PRINTING.*



*Size of Building,
280 by 500 Feet.*

*Capacity,
2,000 Reams Daily.*

The Champion Coated Paper Company,
HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

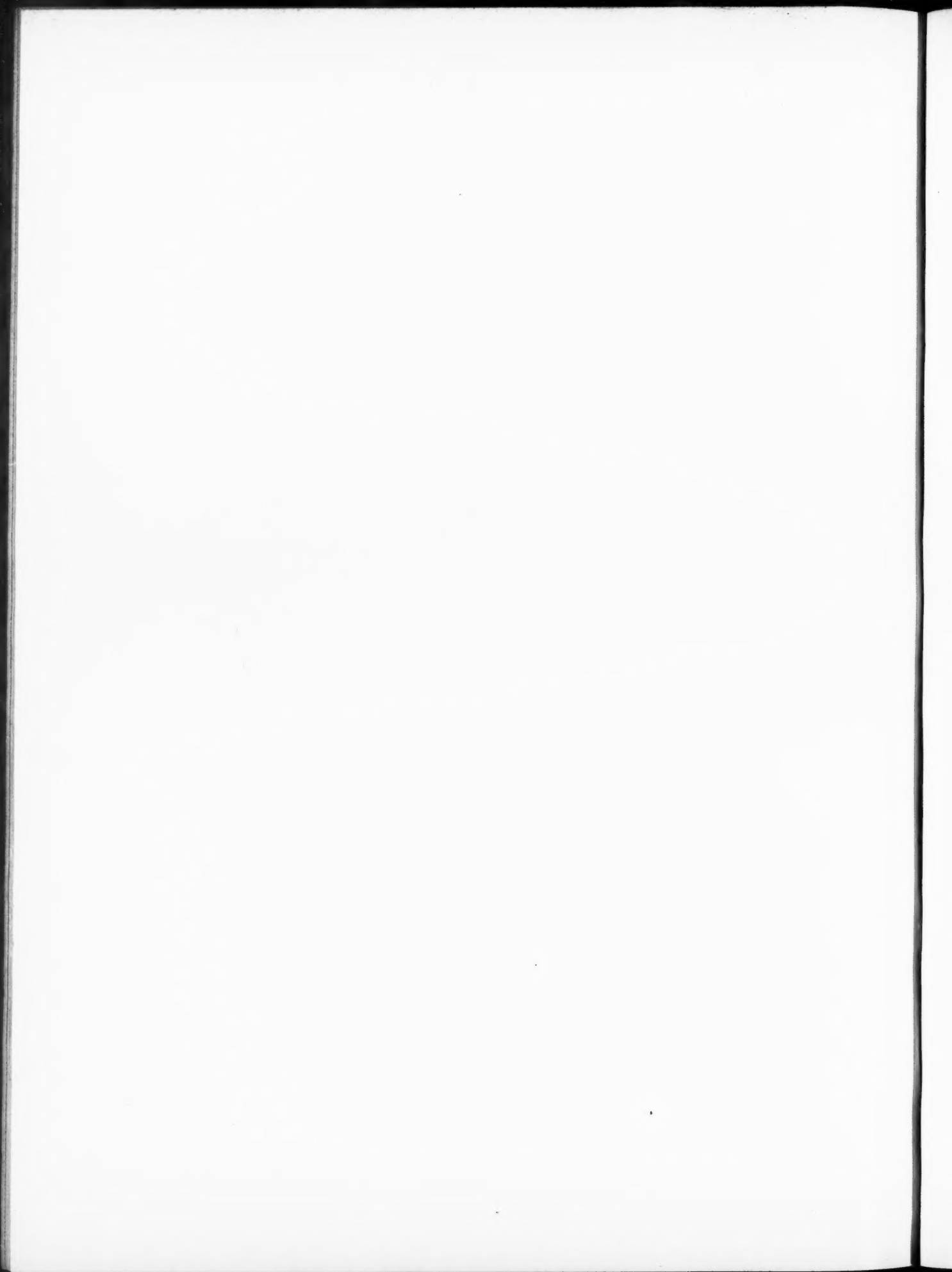
...INCLUDING...

ENAMELED BOOK,
COATED MANILA,
CARDBOARD,

LITHOGRAPH PAPER,
LABEL PAPER,
SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States. ❁ ❁

————— *WE FILL ORDERS ONLY THROUGH JOBBERS.* —————

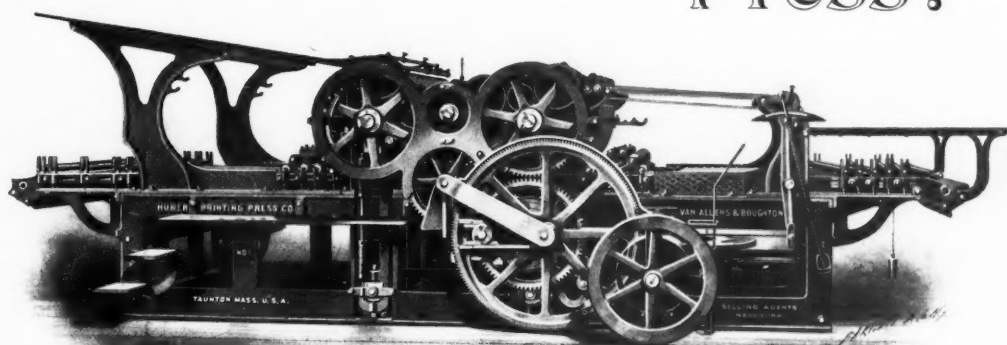


TWO COLORS AT A SINGLE OPERATION

Do You Know

TO WHAT A MARVELOUS EXTENT COLOR PRINTING
IS BEING ACCOMPLISHED BY THIS METHOD ON THE

HUBER Two-Color Press?



See what the highly progressive and successful printers are doing with these machines, in various industries, and compare your own chances against such a handicap, on this "two for one shot."

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If you find that you are being out-figured, out-printed, and generally outclassed, it may pay you to call upon us and go more fully into the details. We court the fullest investigation, and will grant you every facility for getting at the bottom facts.

VAN ALLENS & BOUGHTON

59 Ann Street — NEW YORK — 17-23 Rose St.

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Also represented direct by { HADWEN SWAIN MFG. CO., SAN FRANCISCO, CAL.
MILLER & RICHARD, TORONTO, ONTARIO.

The Mystic Star Self-Clamping Paper Cutter



“The Up-to-Date Cutter”

AN instantaneous success wherever introduced, because it possesses special advantages over all other self-clamping cutters by reason of its greater strength, swiftness and accuracy. Will do any kind of work possible on the best hand-clamp cutter, the principle of the self-clamp being identical. Clamp comes to full clamping pressure before knife reaches stock. Patented back-gauge pushes cut stock forward into hand of operator, pockets in the table admitting fingers to grasp stock—not necessary to put hands under knife. Designed by, and built under the supervision of, S. K. White. Descriptive circular on request. Write for it today.

THE STANDARD MACHINERY CO.

SUCCESSORS TO GEO. H. SANBORN & SONS

277 DEARBORN ST., CHICAGO

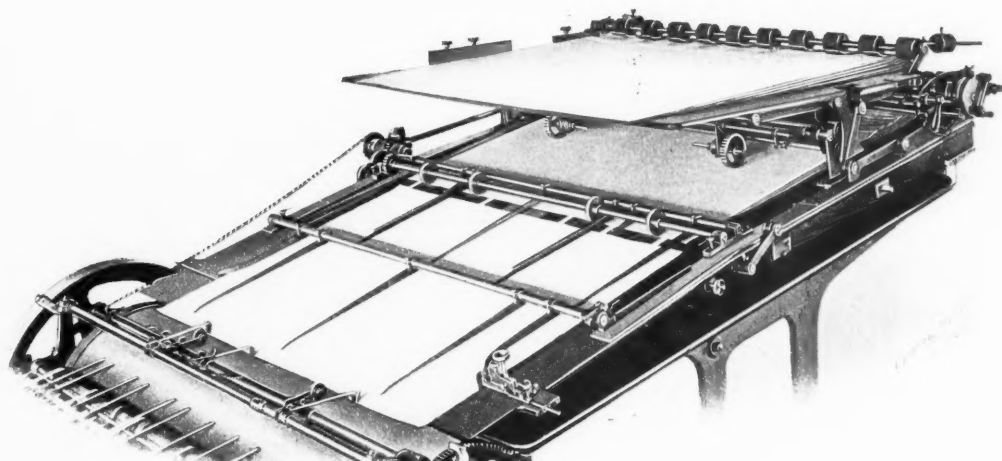
CHAS. N. STEVENS, Western Manager

Works—Mystic, Conn.

38 PARK ROW, NEW YORK

LAMBERSON SHERWOOD, Manager of Sales

The Standard Paper Feeder



“The Feeder that Feeds”
 “Harper’s Weekly” and “Harper’s Bazar”

TWO STANDARD PAPER FEEDERS have been in use in the “Weekly” Room of Harper & Brothers’ great plant in New York for almost a year. So satisfactory has been their work and so positive has been the gain in press-product resulting from their use, that Harper & Brothers have ordered five more Feeders, completing the equipment of their flat-bed perfecting presses with Standard Paper Feeders. We refer, by permission, to this well-known firm.

Other of our Feeders in other cities are giving service quite as satisfactory. Write for information.

THE STANDARD MACHINERY CO.

SUCCESSORS TO GEO. H. SANBORN & SONS

277 DEARBORN ST., CHICAGO

CHAS. N. STEVENS, Western Manager

Works—Mystic, Conn.

38 PARK ROW, NEW YORK

LAMBERSON SHERWOOD, Manager of Sales



**WE'RE
ON TOP**

IN
**DESIGNING
HALF-TONE
& ZINC ETCHING
ELECTROTYPING**

SANDERS

ENGRAVING CO.

ST. LOUIS

WRITE FOR SANDERS' NEW SPECIMEN BOOK
SHOWING THE EXCELLENCE OF THEIR WORK



**OUR LITTLE
BOOK IS FREE
TO
PRINTERS**

Who want to print from the best
PLATES, yet who do not want to
"PAY ALL THE JOB'S WORTH" to get
such PLATES.

(WRITE FOR IT TO-DAY)

**The Standard
Engraving Co.**

MAIL ORDER BUSINESS
PROMPTLY ATTENDED TO

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PHILADELPHIA, PA.
U.S.A.

Don't Spend the Profits

of stitching by using a machine that takes the operator's time to remove and replace INTER-CHANGEABLE PARTS, as this is entirely unnecessary and a waste of time.

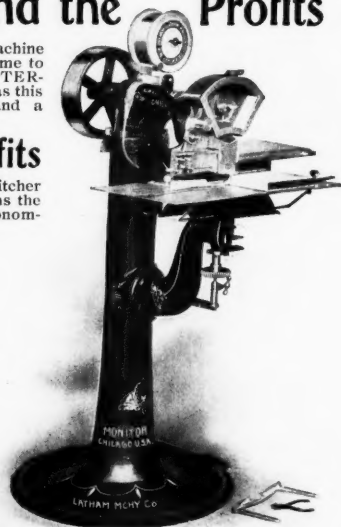
Save the Profits

by using a fast-running stitcher that runs smoothly and turns the work out rapidly and economically and loses no time.

LATHAM'S 20th Century Monitor Stitcher

has NO Inter-
changeable Parts

and will do the finest work to the heaviest without change, and is the only machine made that will allow the cutter to be Removed and Replaced WITHOUT the use of Tools.



No. 1—20th Century. Capacity, 1 sheet to 3/4 inch.

LATHAM'S 20th CENTURY MONITOR STITCHER

combines all the well-known features of the "Monitor" with many recently patented improvements. Let us send you details.

We manufacture the most complete line of Special Machinery for Bookbinders' and Printers' use. Strictly up to date.

Let us know your wants. Send for Specialty Catalogue and List.

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Weld & Sturtevant, Agents,
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The Printing Machinery Co., Ltd., Agents
Tudor and John Carpenter Streets,
London, E. C., England.

ELECTRO-TINT ENGRAVING CO.

Office & Works
1227-29 Race St.
Philadelphia Pa.

Artistic Designers, Il-
lustrators & Engravers
by all methods.

THREE COLOR PROCESS
Send for Specimens & Estimates



THE LINOTYPE

BOOK AND MAGAZINE PRINTERS ARE
NOW RAPIDLY ADOPTING THIS
METHOD OF COMPOSITION

COMPOSITION

12c. to 20c.
per 1,000 Ems.

MATRICES

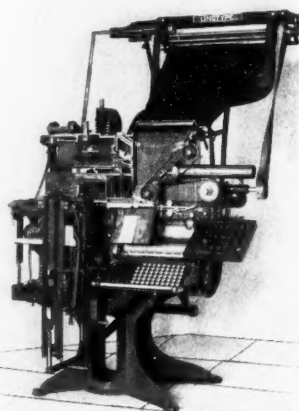
\$35 per font
any size.

METAL

6c. to 7c. per
pound.

GAS

1,000 feet a
week.



Each machine sets

RUBY
AGATE
NONPAREIL
MINION
BOURGEOIS
LONG PRIMER
SMALL PICA

Any measure to 30
ems pica.

No skilled machinist
required.

Three hundred
offices have one
machine each.

One operator only.

One-quarter horse-
power.

OVER 7,000 IN DAILY USE!
AVERAGE MONTHLY SALES
60 MACHINES.

EACH MACHINE GUARANTEED TO PRODUCE
ABOVE 5,000 EMS PER HOUR.

MERGENTHALER

LINOTYPE COMPANY

TRIBUNE BLDG., NEW YORK CITY

P. T. DODGE, President.

TAKE NO CHANCES— BUT USE ULLMAN'S INKS

The INK makes your work visible.

ULLMAN'S INKS show your work to best advantage.

GOOD INK cannot counteract poor presses,
poor paper, or poor presswork.

POOR INK can spoil the best job.

Our News Inks, Poster Inks and Bag Inks
rule the market. They are the best that can
be used for cheap work.

But for fine work USE OUR FINE INKS.

All our Inks are made by us from start to finish.

WE KNOW HOW to select the choicest raw materials.
to combine them and compound them.

We add progress to experience, and ceaseless industry to both, and produce

THE BEST INKS THAT CAN BE MADE

SIGMUND ULLMAN CO.

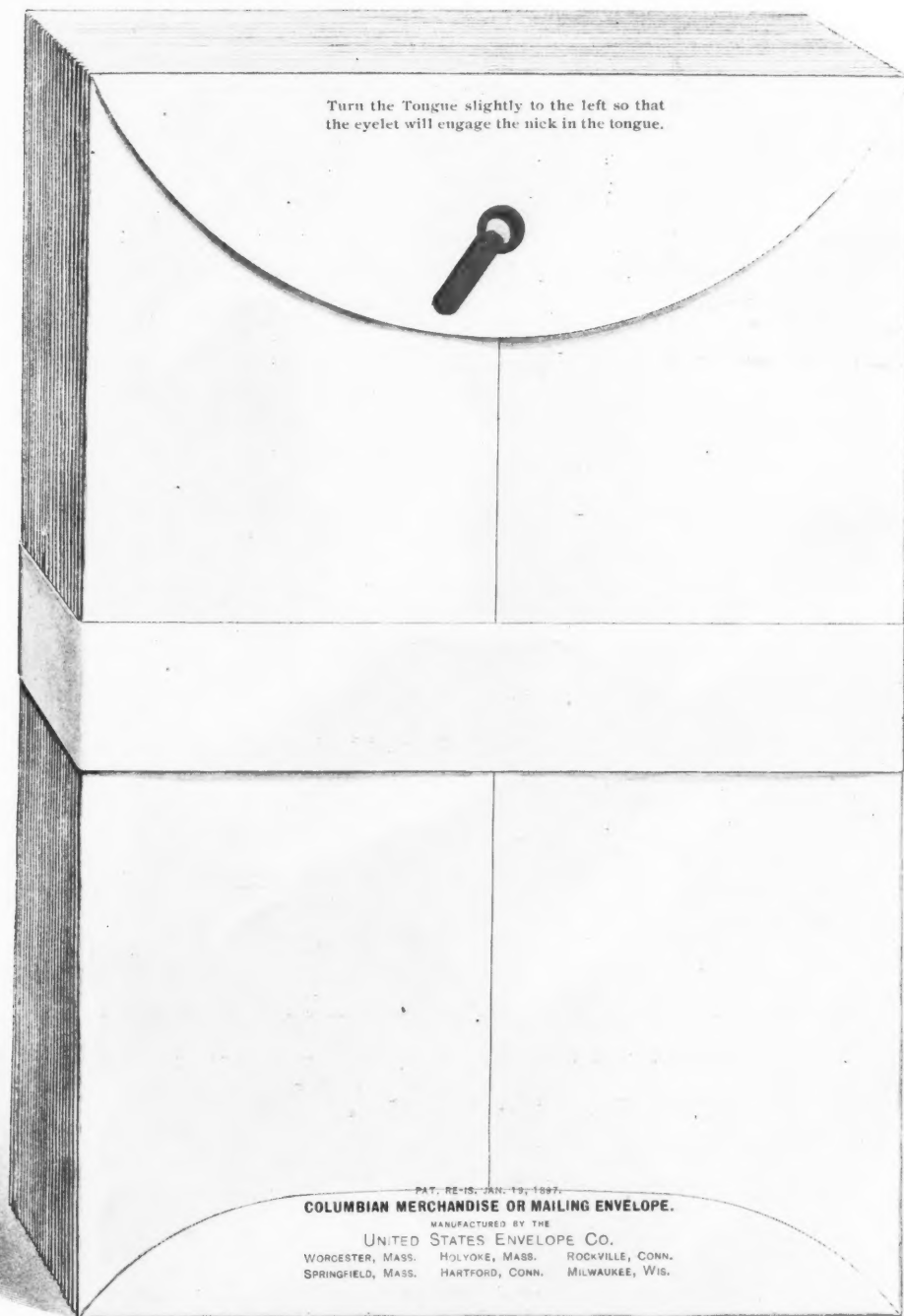
PRINTING INK MAKERS

146th Street and Park Avenue, NEW YORK CITY

RINTERS WHO HAVE ONCE used Standard Line Unit Set Type are not satisfied with the lack-o'-system kind. The great economy in labor and the superiority of the work produced with it recommend it alike to the proprietor, compositor and customer. Do not take our word for it; yet don't believe the bald statements of salesmen who are interested in disposing of inferior substitutes. All we desire is an opportunity to prove our claims, and if you will grant this, we will furnish overwhelming evidence in favor of the only right kind of type. Unlike all other labor-saving features in type, ours do not detract from the beauty and regularity of the face. Our type series are more beautiful and regular than those of any other concern in the world, and our assortment is large enough in number and variety for the largest printing establishment

INLAND TYPE FOUNDRY
217-219 PINE STREET.....SAINT LOUIS

COLUMBIAN MERCHANDISE ENVELOPE.



MANUFACTURED BY
UNITED STATES ENVELOPE COMPANY,

WORCESTER, MASS.
SPRINGFIELD, MASS.

HOLYOKE, MASS.
HARTFORD, CT.

ROCKVILLE, CT.
MILWAUKEE, WIS.

(SEE REVERSE SIDE.)

COLUMBIAN MERCHANDISE ENVELOPE.

PURE JUTE MANILA.—XXXX WEIGHT.

IN WHICH THERE IS NOT A PARTICLE OF WOOD PULP.

SIZES AND PRICES.		
NO.	SIZE.	LIST.
0	2½ X 4¼	\$4 75
5	3¼ X 5½	5 00
10	3¾ X 6	5 25
15	4 X 6¾	5 50
20	3¾ X 7½	5 75
25	4¾ X 6¾	6 15
30	4¾ X 7¼	6 15
35	5 X 7½	6 25
40	5¾ X 7½	6 50
45	5¼ X 8	6 75
50	5½ X 8¼	7 25
55	6 X 9	7 50
60	6¼ X 9½	8 00
65	6½ X 10	8 75
70	7 X 10½	9 25
9	4 X 9	6 75
9½	4¾ X 9½	7 00
11	4½ X 10¾	7 50
12	4¾ X 10¾	8 00
14	5 X 11½	8 50
IN QUARTER THOUSAND BOXES.		

The sizes here specified are the regular sizes carried in stock at the several Divisions.

We keep in stock only one weight and quality of paper, and that the best grade.

Quotations will be made on Special Sizes and on other Grades of Stock where the quantities will warrant.

Prices for printing are the same as our regular list for printing the different quantities.

The best and most satisfactory mailing envelope on the market.

SAMPLES REPRESENTING THE WEIGHTS AND QUALITIES, WITH TRADE DISCOUNT SHEET, WILL BE SENT TO THE TRADE UPON APPLICATION.

MANUFACTURED BY
UNITED STATES ENVELOPE COMPANY,

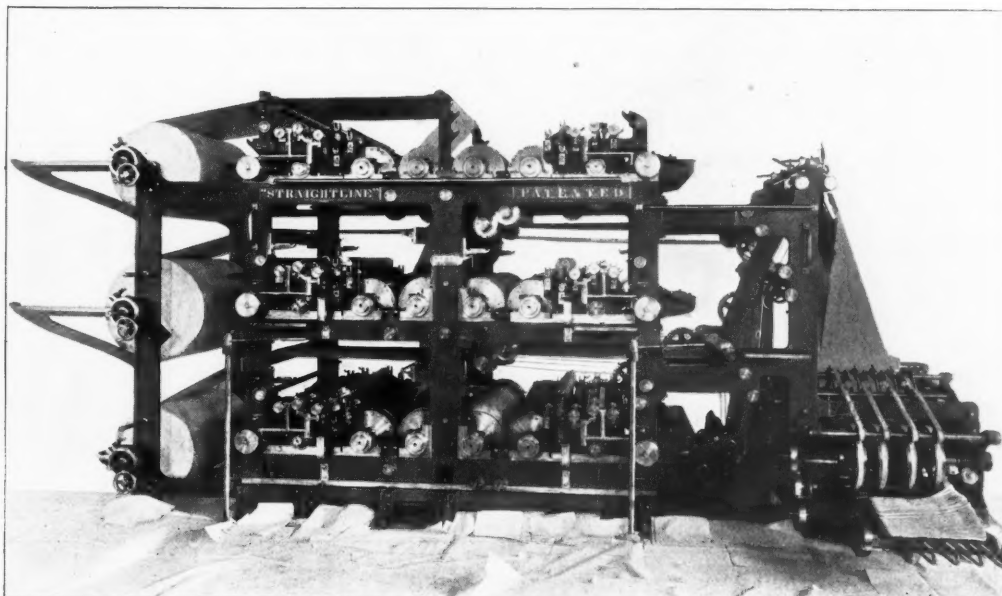
WORCESTER, MASS.
SPRINGFIELD, MASS.

HOLYOKE, MASS.
HARTFORD, CT.

ROCKVILLE, CT.
MILWAUKEE, WIS.

THE GOSS PATENTED STRAIGHT-LINE COMPOUND NEWSPAPER PRESSES

ARE THE MOST MODERN AND UP-TO-DATE MACHINES ON THE MARKET



BUILT to produce complete newspapers—from 4 to 48 pages. They occupy small floor space, are easy runners, and produce the largest number of papers in the shortest time. From the time of leaving the rolls all webs run in a straight pathway until they are printed, associated together and folded—there is no turning or twisting of any kind. Any mechanic will appreciate this one thing, which enables him to use the ordinary print paper much more successfully than by former methods. You can change from an 8 to 10, or 10 to 12, or 12 to 14, or 14 to 16, or 16 to 20, or 20 to 24, or 24 to 32, or 32 to 40, or 40 to 48 page paper instantly; the only thing necessary is to carry the number of rolls to produce the given number of pages, without any mechanical changes whatever.

We also make up these machines so that extra colors in addition to the black can be run at one and the same operation at full speed.

Special rotary presses are built for magazine and pamphlet work at a high rate of speed. We are builders for the trade. Let us know what you want and we will produce the machine that will make you money.

THE GOSS PRINTING PRESS COMPANY

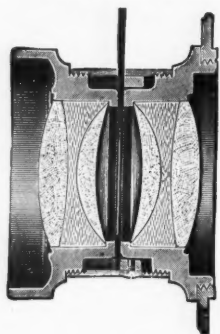
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NEW YORK OFFICE, 312 TEMPLE COURT.

BOSTON OFFICE, 12 PEARL STREET.

The Only Completely Corrected
ANASTIGMATS are the



GOERZ 
**DOUBLE
ANASTIGMATS**

As they cover at full
opening sharply up to
the circle of light.....

A THING NO OTHER LENS DOES.

They excel all other makes in Speed, Definition,
Even Illumination and Depth of Focus, and are
therefore the BEST Portrait, Landscape and Wide
Angle Lenses.

Beware of inferior makes which are sold under
the name Double Anastigmats.

Ask for Catalogue, Testimonials and Test Chart
from your Dealer, or

C. P. GOERZ,

52 Union Sq. East, NEW YORK.

Factory at
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**"We take our
place among
the Nations
of the World"**

This is the title of our latest
PATRIOTIC CALENDAR.

We will mail sample to the
trade free on request, or will
send entire line of samples by
EXPRESS PREPAID, on receipt
of \$1.00, which will be RE-
FUNDED when purchases
amount to \$50.00. Write now.

CRESCENT EMBOSING CO.

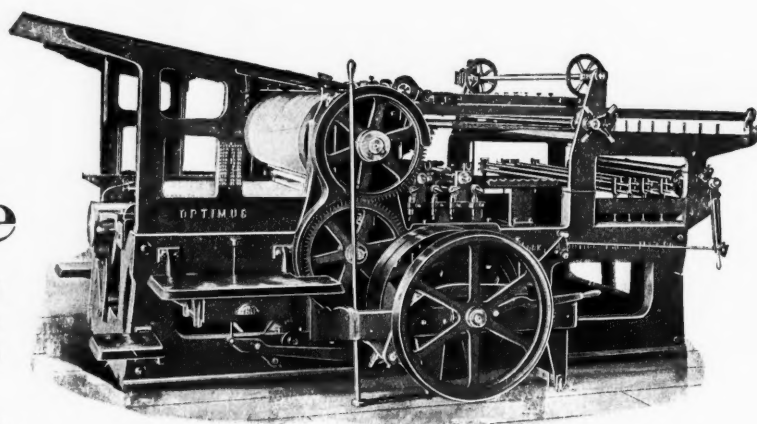
PLAINFIELD NEW JERSEY

WE GUARANTEE—Satisfaction.
INVITE—Investigation.
CHALLENGE—Competition.

We
Guarantee

The finest delivery ever put on any
press and the only perfect one,
The fastest two-revolution of its
size, and

A thoroughly first-class press in
every way.



Apply for catalogue, prices and full description to

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C. A. COLLORD, Manager New York Office, 38 Park Row.

JOHN HADDON & CO., Agents for Great Britain,
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BUILDERS OF THE

OPTIMUS Two-Revolution, STANDARD Drum Cylinder
DISPATCH Single-Revolution, REGULAR, COUNTRY
and other Cylinder Presses.

BARNHART BROS. & SPINDLER

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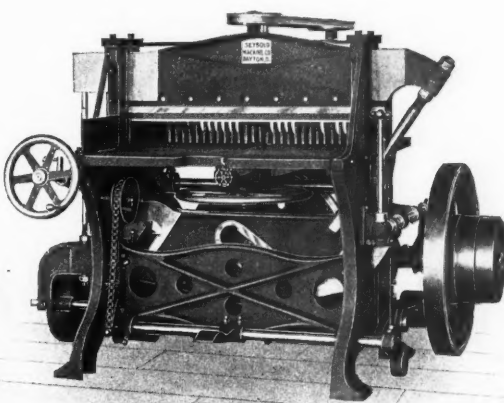
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The World is our Market To supply it our Purpose

IN every manufactured product, improvements are constantly being made which place one make ahead of another, and to keep abreast of the times it is absolutely necessary for a user to look into these improvements and see what they amount to, otherwise he may fail to get as good results for his outlay as his competitors are getting.



Pat. Dec. 1, '91
" Jan. 2, '94
Other patents pending

THE MONARCH CUTTER—COMBINED AUTOMATIC AND HAND CLAMP

THE SEYBOLD MONARCH PAPER CUTTER is equipped with every modern improvement, such as Interlocking Clamp in three sections, Finger Gauge, Fast Traveling Band Gauge, Top Indication Dial, Hand Clamp, Automatic Clamp, Foot Treadle Attachment for bringing down the lower part of the clamp in order to quickly and accurately gauge to line of cut. Add to this a speed of *thirty cuts a minute with no noise*, and the result is a cutter of *enormous power and capacity*.

THE SEYBOLD MACHINE COMPANY

MAIN OFFICE AND
FACTORY

DAYTON, OHIO, U. S. A.

8 AND 10 READE STREET, NEW YORK

Patentees and Builders of

347 AND 349 DEARBORN ST., CHICAGO

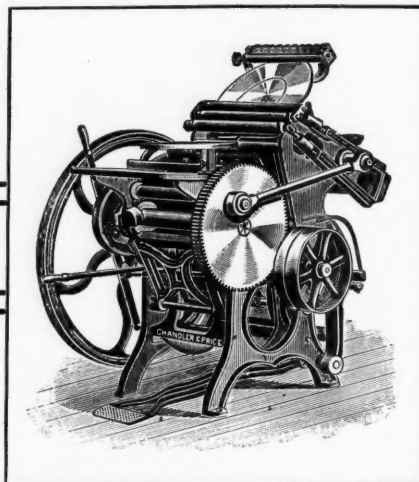
MACHINERY FOR BOOKBINDERS, PRINTERS, LITHOGRAPHERS,
PAPER BOX MAKERS, ETC.

CHANDLER & PRICE GORDON PRESS

===== THE GORDON OF =====
===== ALL THE GORDONS =====

The Chandler & Price Press

IS heavier and stronger than any other Gordon press, but constructed upon scientific lines and principles that insure its running easily, quietly and as quickly as it is possible to feed, without racking or undue wear. The side arms and shaft are of forged steel, without seam or weld. The cam-roller is of hardened tool steel. The throw-off is instantaneous, positive and easy to operate, without springs, clamps or catches. The depressible grippers cannot get beneath the rollers. The chase clamp is positive and instantaneous. The distribution is unequalled. The horizontal platen, with long rest, insures speed and ease in feeding. In short, the Chandler & Price press is the standard of excellence in Gordon presses. That it is the cheapest in the long run is proved by the thousands in successful use for many years. None genuine without the name Chandler & Price cast upon the rocker.



1,800 MADE AND SOLD EACH YEAR
AND THE DEMAND CONSTANTLY INCREASING.



THE POPULARITY OF THE C. & P. GORDON PRESSES is simply phenomenal, and is exceedingly gratifying to the makers of this remarkable printing press. At no time since the presses were first put on the market has the demand for them been so large as at the present time. The reason is obvious: They are simple in construction, honestly built, durable, light-running, speedy—in fact, made to please the printer, to earn money for him, and to last, with reasonable care, a lifetime.

The ability to print any class of jobwork, print it well, and continue to print it well year after year without calls for repairs and loss in time and labor such as are necessary in a weak and defective press, has brought the Chandler & Price Press to the front, and made the demand for nearly two thousand machines per year a reality.

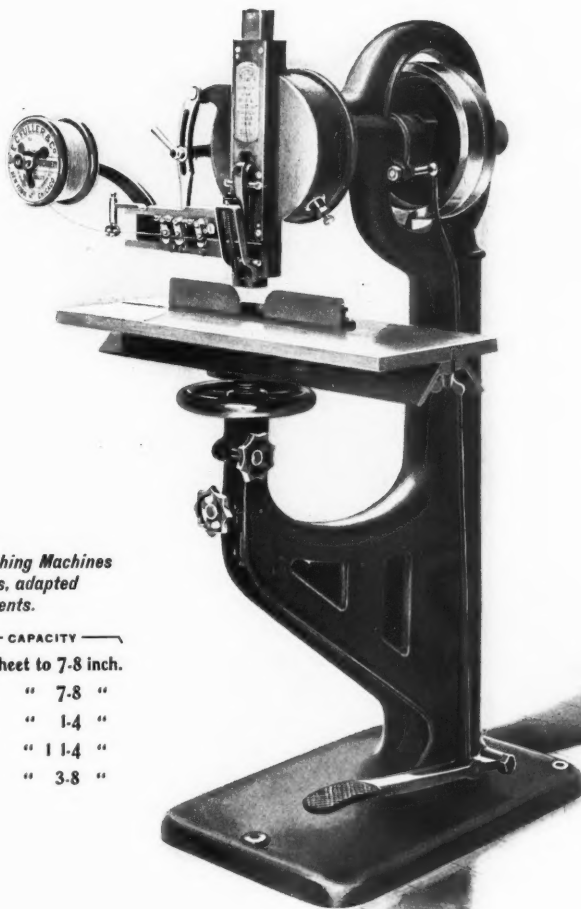
YOU CANNOT BUY A SECONDHAND C. & P. GORDON.

Manufactured by CHANDLER & PRICE, Cleveland, Ohio, U. S. A.

MAKERS ALSO OF THE C. & P. PAPER CUTTER AND OTHER PRINTING MACHINERY

C. & P. GORDONS ARE SOLD BY DEALERS ONLY.

The Universal Wire Stitching Machines.



THE SIMPLEST
AND
MOST PERFECT
MADE.

All working parts are
made of best quality steel,
hardened and carefully
tempered.

Workmanship and ma-
terial guaranteed.

THOUSANDS
IN USE
BY BEST HOUSES
IN THIS COUNTRY
AND ABROAD.

*The Universal Wire Stitching Machines
are built in five sizes, adapted
to all requirements.*

	CAPACITY		
No. 1 (Double Head)	one sheet to 7-8 inch.		
2	"	"	7-8 "
3	"	"	1-4 "
4	"	"	1 1-4 "
5	"	"	3-8 "

No. 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables. Capacity, 1 sheet to 1 1/4 inches.

E. C. FULLER & CO.

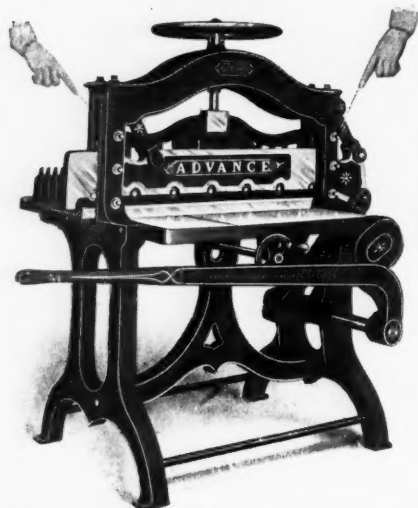
28 Reade Street,

Chicago Office,

279 Dearborn Street.

NEW YORK.

This is **The Advance**



The
EZ
Cutter

There's nothing "Just as Good"

FOR SALE BY
DEALERS ONLY.

Manufactured by
THE CHALLENGE—
MACHINERY CO.,
2553 Leo Street, CHICAGO.

Selling Agents—THE PRINTING MACHINERY CO., Ltd.,
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What the
"Wetter" will do

It will number anything a printer is called upon to number.

It will number as fast as the press will print.

It will number at the same time the printing is done—a saving of 100 per cent.

It will number automatically from 1 to 100,000.

It will produce numbers as clean and smooth as copperplate.

It will stand more pounding than any other machine of its kind ever made.

It will put money in the printer's pocket.

There have been over 9,000 "Wetter" machines sold. Some of them have been in constant use for more than 13 years, and are yet as good as new.

Each "Wetter" machine is fully guaranteed. You run no risk when you buy it.

If it fails in any particular to do what we claim it will, we will cheerfully refund purchase price.

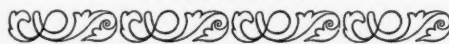
Write us freely and fully for any particulars pertaining to numbering machines.

Joseph Wetter & Co.

515 TO 521 KENT AVENUE
BROOKLYN, N. Y.

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ESTABLISHED 1801



FIRST-CLASS
FLAT AND
FOLDED

PAPERS

These Papers recommend themselves as unexcelled for Correspondence, business or pleasure, and for Legal Blanks and Important Documents.



EXTRA SUPERFINE BRISTOL BOARD

WHITE AND CREAM,
ALL REGULAR WEIGHTS,
CARRIED IN STOCK.



Manufactured by . . .

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DALTON, MASS., U.S.A.



Finest Half Tones
AT Lowest Prices.



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BUFFALO, N.Y.

American Writing Paper Co.



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Manufacturers of

LOFT-DRIED,
MACHINE-DRIED
AND ENGINE-SIZED

Writing Papers



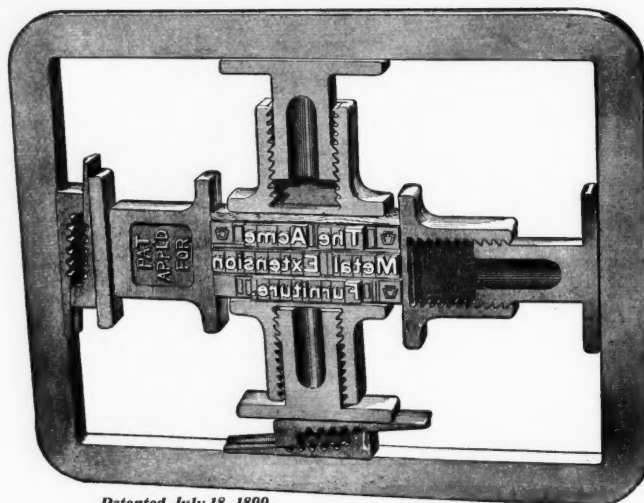
For regular lines correspond direct with the different Divisions.

For contracts, special lines and new business, correspond with the General Manager.

The Executive Offices are located at Springfield, Mass., in the Germona Building.

**"Our hand
goes through
every land"**

*Said
the old
German
merchants.*



Patented July 18, 1899.

OUR ACME METAL EXTENSION FURNITURE is already in use in America, Europe and Australia. All the world appreciates a money saver.

ACME STAPLE CO., Ltd.,

Acme Metal Extension Furniture
\$4.00 per dozen.

N. W. Cor. 12th and Buttonwood Streets,
PHILADELPHIA, U. S. A.



The Height of the Season ❁

TO SELL OUR 1900 CALENDAR BACKS

ALL OF OUR AGENTS ARE REPORTING HEAVY SALES ❁ TIMES
ARE GOOD, AND THE RIGHT GOODS SELL BEST ❁ ❁ ❁ APPLY
AT ONCE, IF YOU ARE NOT ALREADY HANDLING OUR LINE

1900 ART CALENDAR BACKS

Our Spring Advertisement in this publication interested
over 1,000 printers in the United States ❁ ❁ ❁
We wish to inform the remaining 19,000, or there-
abouts, of the fact, that the SELLING OF OUR
CALENDARS nets the printer 100 per cent. profit

Our line is so complete, artistic and attractive, that you
can easily compete with any exclusive calendar
house ❁ ❁ ❁ Our assortment comprises all the
popular sizes and 56 different designs, all beau-
tifully executed in colors ❁ ❁ ❁ ❁ ❁ ❁ ❁ ❁

...THEY CATCH THE EYE AND SELL RAPIDLY...

Send at once 25 cents in stamps to pay for postage for our special 11x14 inch catalogue,
illustrating in colors and full size 30 selected designs

For our complete line of calendar backs on heavy cardboard and pad catalogue send us \$1.00

American 3 Color Co.

167 S. Canal Street
...CHICAGO





A GOOD THING IN BLOTTERS

ONE THAT FITS A 6½ ENVELOPE, AND
ARTISTICALLY EXECUTED, SIMILAR TO
THIS PRINT ❖❖ SIX DIFFERENT DESIGNS

1000 blotters assorted, this size \$3.25

5 per cent. discount if cash is sent with order
Special discount in quantities of 10,000 or more

American 3 Color Co.
167 S. Canal St. CHICAGO



A GREAT DEMAND IN FIRST-CLASS BLOTTERS

A Popular Advertising Medium

THIS SIZE BLOTTER IS ALSO PUBLISHED IN SIX DIFFER-
ENT DESIGNS ❖❖ ALL MOST ARTISTIC AND CATCHY

1000 blotters, assorted, this size \$4.50

5 per cent. discount if cash is sent with order
Special discount in quantities of 10,000 or more

Send 10 cents in stamps for full assortment of 12 blotters

American 3 Color Co.
167 S. Canal St. CHICAGO

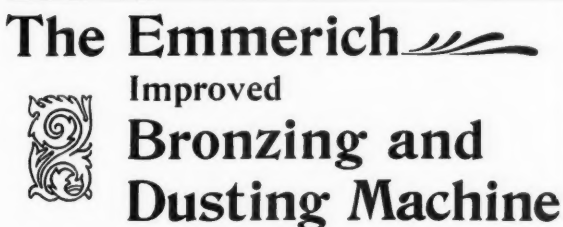
1900 January. 1900						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
3 F Q 8	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	FM 15	L Q 23	N M 31

WE SELL PADS TOO

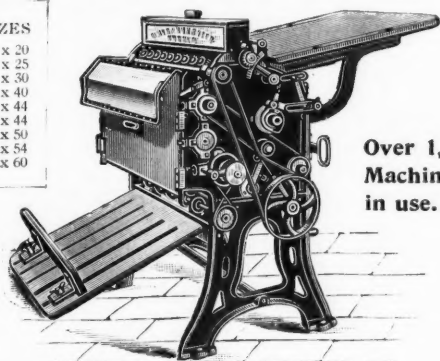
Our assortment is very complete ❖❖❖
The designs are up-to-date and first-class
The prices are reasonable ❖❖❖❖

A CATALOGUE FREE
❖❖❖ FOR THE ASKING

American 3 Color Co.
167 S. Canal St. CHICAGO



12 x 20
14 x 25
16 x 30
25 x 40
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34 x 44
34 x 50
36 x 54
40 x 60



**Over 1,500
Machines
in use.**

SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc. We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

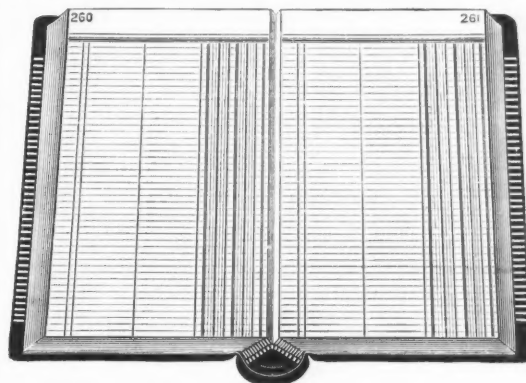
EMMERICH & VONDERLEHR,
191-193 Worth St., NEW YORK.

Write for Prices and particulars.

WE MANUFACTURE
**FREY PATENT FLAT-OPENING
STANDARD BLANK BOOKS**

THEY COMBINE THESE TWO
PRE-EMINENT ADVANTAGES FOR
DEALERS AND CONSUMERS:

Quality the Best! Assortment the Largest!



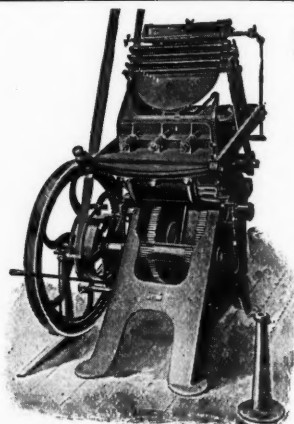
WE SELL ONLY TO DEALERS. YOU CAN SELL EVERY CONSUMER TO WHOM YOU SHOW YOUR STOCK IF YOU FURNISH **STANDARD BLANK BOOKS** EVERY TIME.

WESTLOCK is of superior quality, handsome appearance
PAPER and thoroughly reliable. We use it largely
and recommend it.

BOORUM & PEASE COMPANY,

MAKERS FOR THE TRADE ONLY.

101-103 Duane Street, NEW YORK CITY.



Speed, Half-tone and Embossing
are the points which make the
Perfected Prouty Job Presses so popular.

Perfect Ink distribution. Noiseless, strong and simple of construction. Not a *Cam* on the Press. Presses running in every civilized country. Send for catalogue and prices. Manufactured only by

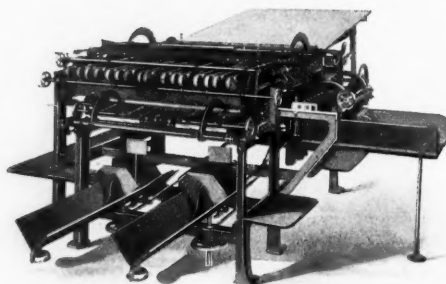
BOSTON PRINTING PRESS COMPANY

Successors to GEO. W. PROUTY CO.

7 Water Street, BOSTON, MASS., U. S. A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies,
SALISBURY SQUARE, LONDON, ENGLAND.

Largest range of any machine ever made.



MADE BY

Brown Folding Machine Co.

ERIE, PA.

Agents:

New York.—Weld & Sturtevant, 44 Duane Street.

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FINE : EFFECTS : IN : PRINTING



CAN ONLY BE SECURED WHEN ALL THE CONDITIONS ARE FAVORABLE—GOOD CUTS, GOOD TYPE, GOOD PRESSES, GOOD PAPER AND **GOOD INK**. THE LAST ITEM IS OFTEN MORE IMPORTANT THAN MANY IMAGINE. IF YOU BUY

Queen City Inks

YOU CAN DEPEND UPON GETTING RESULTS THAT OTHERWISE MIGHT BE IMPOSSIBLE. OUR "H. D. BOOK" AND HALF-TONE INKS ARE UNSURPASSED. ASK US TO MAIL YOU SAMPLES OF WORK DONE WITH THESE INKS. ❀❀❀

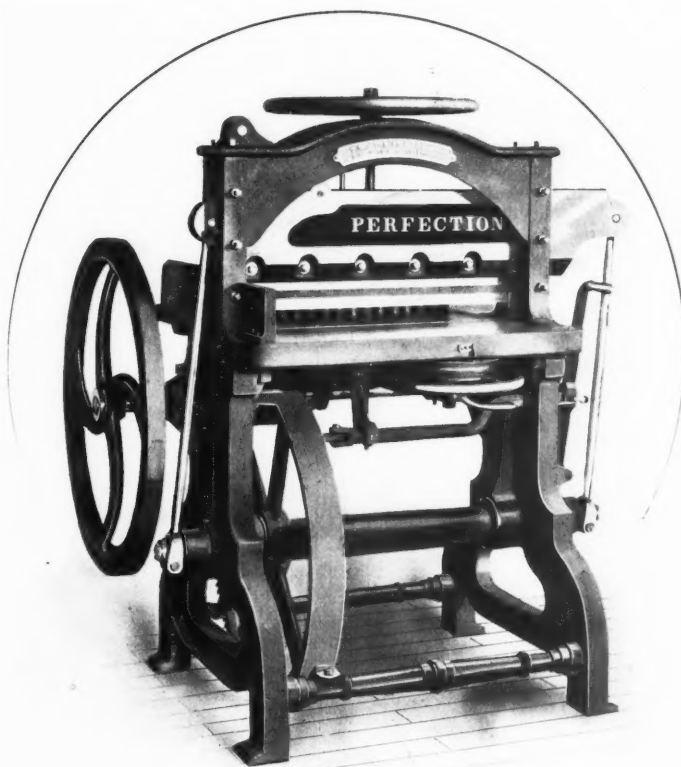
QUEEN CITY PRINTING INK CO.

HOME OFFICE,

CINCINNATI, OHIO.

BRANCH—347 DEARBORN STREET, CHICAGO, ILL.

SHERIDAN'S PERFECTION



THIS is the highest type of paper cutter built in 30 and 32 inch sizes, and the *only* machine of this size where the knife is drawn down at both ends, insuring an absolute evenness of cut. It has the smooth rotary motion of the high-priced machine, is fitted with steel gibs in the side frames, *combination* finger and flat clamp, and triple back gauge for bookwork. It is **RAPID, POWERFUL and ACCURATE.** The back gauge is regulated by a rapid dial wheel, one revolution of which carries it the whole length of the bed and the index shows instantly exact position of the back gauge at all times. The material and workmanship in these machines are the best, and they are as fully guaranteed as our more expensive cutters.

T. W. & C. B. SHERIDAN

PAPER CUTTERS AND BOOKBINDERS' MACHINERY

NEW YORK—CHICAGO—LONDON

Tell us Your Needs

...IN...

DESIGNING :: ILLUSTRATING
ENGRAVING :: ELECTROTYPING

And Leave the Detail to Us...

OURS is a happy combination of *Business Brains* and *Art Brains*. BUSINESS BRAINS that map out the ideas; that distinguish the line between good and bad; appropriate and inappropriate illustrations; that calculate to a certainty the cost of the completed job. ART BRAINS that design, draw and letter your needs; that know the points that make the illustration tell the WHOLE story of the advertisement.

No job is too small for us to figure on and give to it our best attention.

No job too large to get better prices and better service than we can give it.

Our ideas for the asking.



221 5th Ave., Cor. Quincy,

... CHICAGO.

3-Color Printers

AND OTHERS

Can save time and avoid worry
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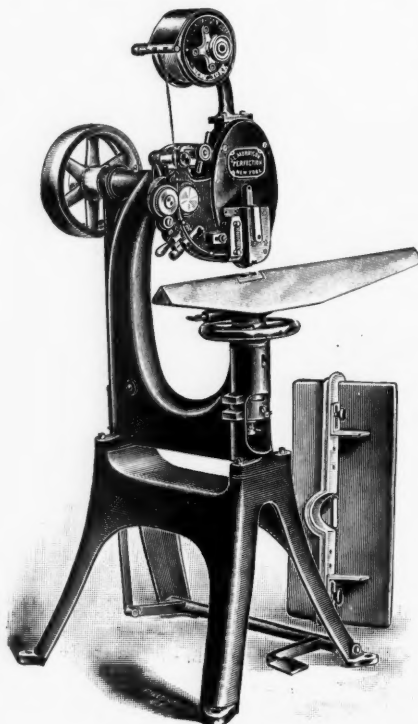
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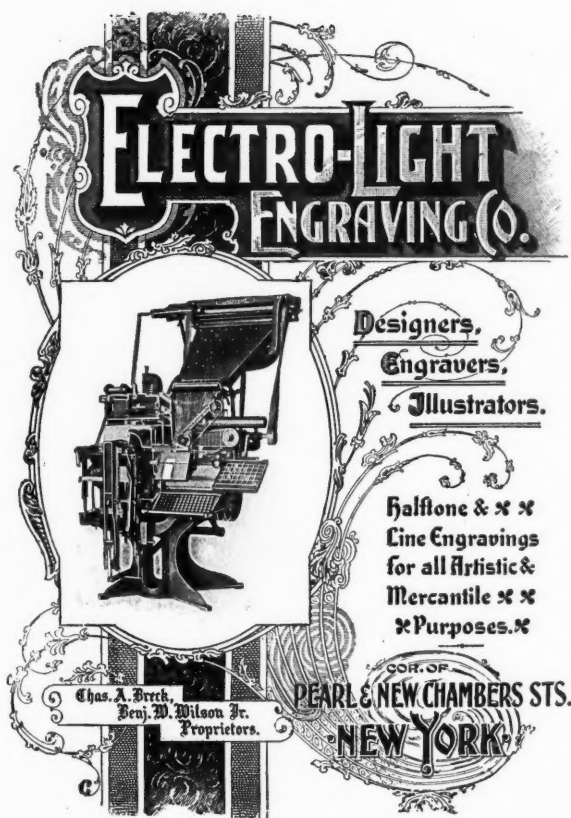


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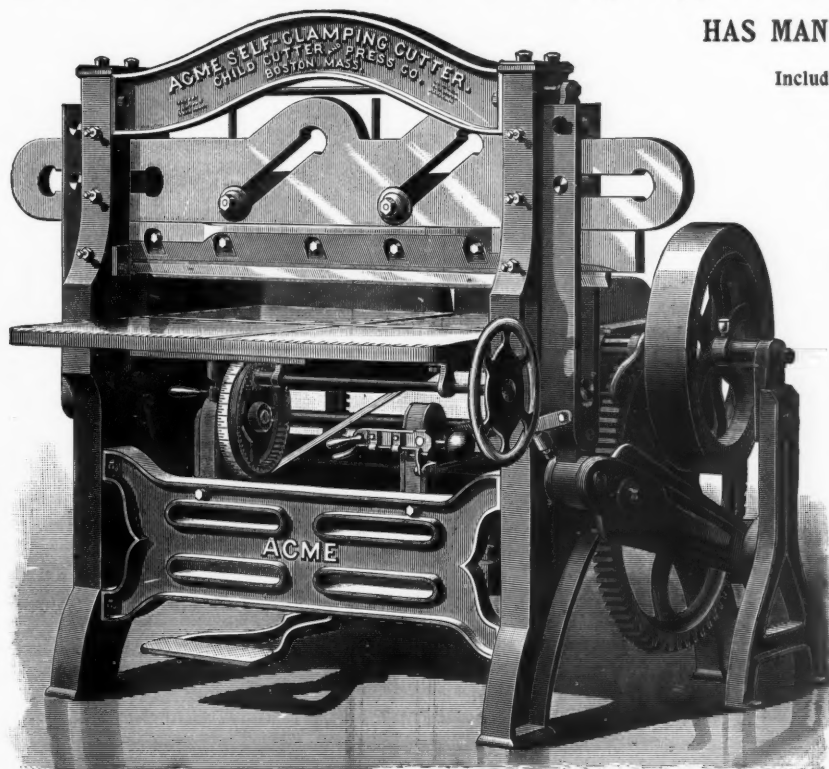
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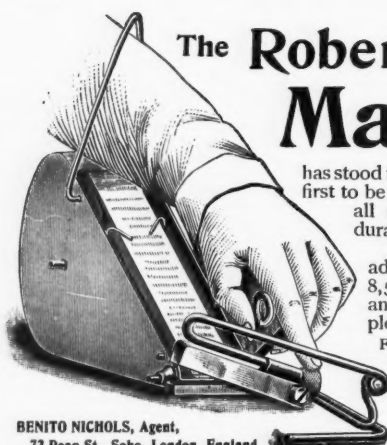
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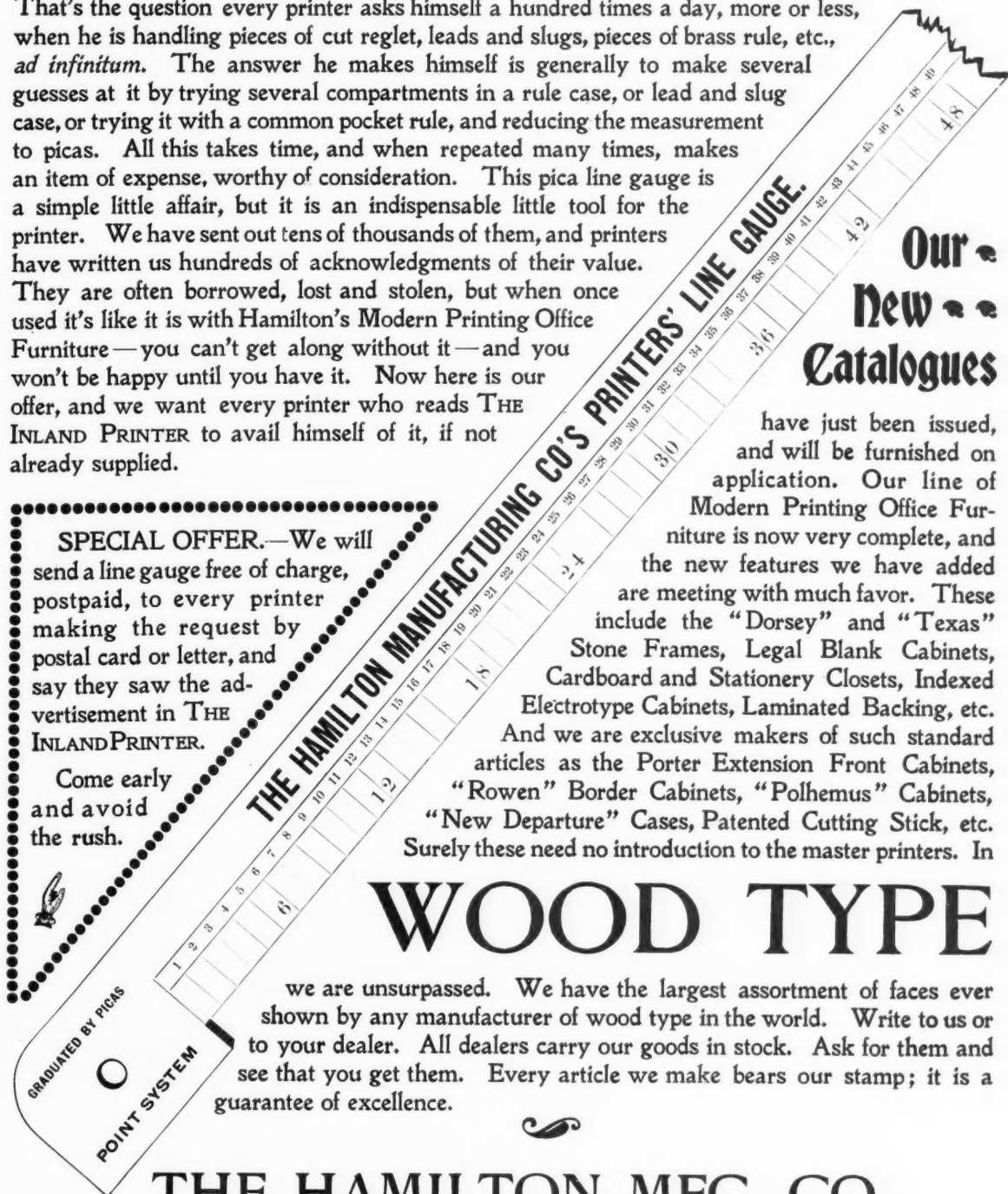


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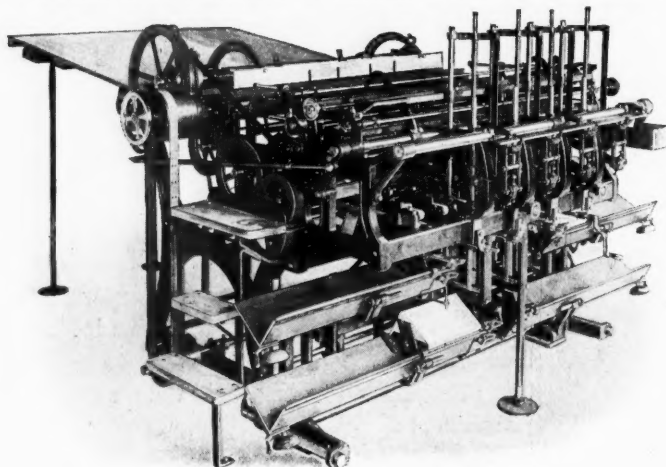
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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CHICAGO, SEPTEMBER, 1899.

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ARE PRINTERS SLAVES TO FASHION?

BY CHARLES H. COCHRANE.

TIME and again men have been prone to reflect on the gentler sex for their almost total submission to the dictates of Fashion, no matter how seemingly absurd may be the demands of the unreasoning goddess. Yet it would seem to be true that some men, and certainly most printers, are just as abject in their devotion to the unmeaning rules and laws laid down by tradition, custom, fashion, or whatever you choose to call it. This idea comes with especial force at this moment in considering the difficulties that fashion has placed in the way of the inventors of composing machines. Fashion has decreed that the type-characters we use shall be of certain arbitrary, variant widths, and that a departure from these proportions is an infringement of style that can not be considered seriously; consequently, although it would be just as convenient for the maker of composing machines to set letters all of an even width as it is for the makers of typewriting machines to maintain the even widths that characterize typewritten matter, yet the composing machine inventor is debarred from employing any of the simple arrangements that he might use to advantage were he permitted the license of the typewriter.

It is really curious that the forms of type which are admitted to be satisfactory for business correspondence, and which are certainly as readable as anything ever cut by Elzevir or Jenson, are unanimously voted to be wholly outrageous, and not to be considered, for use in miscellaneous printing.

Carrying the analogy between the automatic typesetter and the typewriter a little further, we observe that while it is unobjectionable for the typewriter to print lines of irregular length on the right, it is thought to be wholly beyond reason that type for printing should ever be set in that way. If Pliny or Socrates, or any of those old sages, could be called up to pass judgment on the matter, as having no knowledge of our prevailing fashions, it seems probable that they would tell us that it was just as

proper to use typewriter type as roman or old style for miscellaneous printing, and that matter set with a ragged edge on the right was exactly as good as matter made even on the right, whether it was printed with a typewriter or by a printing press. Such would seem to be the view of any wholly unprejudiced mind. Since we know or feel that such is not the view of the printing fraternity in general, does it not follow that we as printers are slaves to fashion?

The following paragraph is set with the ragged edge. Will any esthetic compositor tell me why it does not answer every utilitarian purpose of the other paragraphs that are spaced in the usual manner?

Many of the early printers disregarded the even spacing of their lines. Take the famous "Bible of 36 Lines," which is believed to have been printed in 1459 or 1460. The type was large, about 22-point, and the measure about 20½ picas, and it would have been difficult to space out the lines uniformly. The printer never attempted it, but almost uniformly put his surplus spaces at the end. As words were divided with little regard to the syllables, the lines in solid matter often came out pretty evenly, though there was an alarming number of hyphens strung along the right-hand margin. The printing of Joseph Lehnhardt in Mentz of about 1455, as well as others of that period, shows evidence of a desire to make the lines end somewhere near uniformly, but there is no exactness about their work. Albert Pfeister's printing of 1462 was sometimes unspaced and sometimes spaced. Fust and Schoeffer's "Psalter of 1457," which immensely exceeded in beauty any previous output of the printing press, was ragged on the right hand, but some of their later work shows a partial attempt at spacing out the lines. The work of both Caxton and Jenson was more or less lax in this respect, and it was not until near the close of the fifteenth century that the practice of filling the lines to the full measure became established.

As proof that type set with a ragged edge on the right, that is, with all the surplus space at the end,

looks as well as matter spaced to the width of the column, we have other instances than its use on the typewriter. Poetry is universally so set, and the use of a little poetry on a newspaper or magazine page is rightfully regarded as a relief to the eye. Further, there has recently come into vogue, among the artistic members of the craft, a notion of setting up what are designed to be ornate circulars, with this same condemned ragged edge. This is done partly to produce a novel effect, but it would not pass muster were it really an ugly effect. It is simply an effect to which fashion has not accustomed us.

The makers of typewriters never had any trouble with the problem of justification, because they wisely ignored it altogether; and the public took to the machines, and never quarreled with them on this account. The makers of composing machines never dared to attempt ignoring the fashion, and hundreds of thousands of dollars have been spent in perfecting justifying mechanisms, all of which might have been saved if printers would have accepted machines that delivered a product like that of the typewriter. Perhaps they would have accepted such a machine had it been offered and had no justifying machine appeared. But the justifying machines came and are yet coming, and as the demand of fashion is thus met, probably the demands of convenience will never rise supreme in this particular.

The justifying of a line in hand composition probably occupies at least one-fifth of the total time of composition. Certainly half of this one-fifth would be saved if compositors were allowed to put all the surplus space in a line at the end. It follows that the trade has been paying one-tenth of the cost of composition, or say 3 to 4 cents a thousand ems, purely for the sake of having type set in the fashion. The writer never knew but one concern that tried to save this percentage. A trade paper published in the interests of the canning industry, at Baltimore, Maryland, was (and perhaps is yet) set up on the ragged-edge plan. Unfortunately there was no attempt at typographic excellence in the journal, and the resultant effect was rather slovenly. In a well-printed magazine, the ragged edge might be pleasing.

It is a little surprising, when we come to put the matter into cold figures, representing dollars and cents, to find out how much the trade has been spending to keep up the fashion of lines justified to measure. The ten per cent so expended represents an equivalent of the full profits of successful printing offices, and much more than the profits of the run of smaller offices, on the composition in question. In many cases this would mean the difference between success and failure in making a publication profitable. Yet inexorable fashion has kept all to following in the ruts and meeting this expense without question as to whether it could be saved.

With composing machines that justify their product the direct cost of justification is not felt by the

printer, but he does not escape it, because the price he pays for his composing machine is much greater than it would be if the machine were not required to justify its type. It would be easy to make composing machines that delivered a product like the typewriter, with all the letters of a width, and the surplus space at the end of the line, and such might be sold at a moderate figure, and would doubtless be offered the trade were there any reason to hope that fashion could be overridden. That this has never been attempted seriously is another reason for believing that fashion can not be overlooked in this matter, and that the esthetic qualities of the spaced-out line — if, indeed, it has any — will preserve it in use for all time.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXIV.—BY F. HORACE TEALL.

CERTAIN purists have asserted that no word can properly be said to have more than one meaning, and they could not make a more nonsensical assertion; but some common uses of words present strong temptation, as we may perceive in the case of "replace." The elements of this word certainly give no meaning other than "place again." Replacing anything is, naturally, restoring it to a former position or standing; and the best and purest use of words will always reserve "replace" for such meaning. The facts of usage authorize the saying that one thing can be replaced by another, and there is no single word that can always be used instead of "replace"; but often "displace" better expresses the intended meaning, and often "take (or fill) the place of" is better. Dr. William B. Hodgson says that "replace" is wrongly used for displace, succeed, supersede, take the place of, etc., and calls this "a blunder that is all but universal." Webster's International is the only dictionary that notes the objection to the use criticised. It says: "The propriety of the use of 'replace' instead of displace, supersede, take the place of, . . . is often disputed on account of etymological discrepancy; but the use has been sanctioned by the practice of careful writers." We may remark here that carefulness on the part of its users, even though they include many of the best writers, is questionable. It seems more probable that they refuse to be careful enough to say accurately just what they mean. Worcester ignored this use of "replace" except as a technicality. The *Athenæum*, November 26, 1870, said: "The vulgarism, 'to replace A by B,' threatens soon to become as common as those odious expressions, 'those sort of things' and 'like I do.'" Dean Alford, G. F. Graham, and Alfred Ayres are among the objectors to the misuse of "replace."

When should we say that we "reside," and when that we "live" in a certain place? When do we have

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a residence, and when a home or merely a house? Alfred Ayres says that "reside" is "a big word that Mr. Wouldbe uses where Mr. Is uses the little word 'live,'" and that "people that *are* live in houses; people that *would be* reside in residences." The words thus stigmatized seem hardly pretentious enough to justify the stigma, but they do suggest affectation when used commonly. Saying that one resides or has a residence, when the meaning is simply that one lives or has his home at a certain place, is in line with saying that one purchases things instead of buying them, or that one retires instead of going to bed. Ordinarily, the simple word is preferable in each instance. "Reside" and "residence" have certain special uses where "live" and "home" are not so good, because they are not sufficiently specific; a residence is especially a permanent home. Probably, however, the only distinc-

his definition that it was one with too much motion; but in obedience to its etymology 'restive' would have once meant one with too little; determined to continue at rest when it ought to go forward. Immobile, lazy, stubborn, are the three stages of meaning which the word went through before it reached its fourth and present."

The Century Dictionary says that "retaliate" is now seldom or never used except in the sense of returning evil for evil. This need not be construed as utterly precluding the use of the word in the sense of returning good for good, which is still legitimate, but such use should always be clearly shown by the context. "Retaliate" should not be used without specifying context except with reference to evil or injury.

Dr. William B. Hodgson says: "'Reticence' means the quality of holding one's tongue, and



UNDER FULL SAIL.

Photo by Harry Phillips, Atlantic City, N. J.

tion that can be plainly indicated is one of style with reference to purity of diction, "live" being preferable in connection with other words of Anglo-Saxon origin, and "reside" with others of French or other Romance origin. But, after all, we need not be too particular, in ordinary circumstances; if we choose to say "reside," let us do so. This is written merely to provide an answer to a supposable desire for a statement of distinction.

Little need would exist for any notice of the word "restive" in this writing, but for the fact that C. W. Bardeen, in "Verbal Pitfalls," says that its use instead of "frisky" is indefensible. This fact is unfortunate, mainly because the book is most used by teachers, and is likely to lead to bad teaching. That the word is not indefensible is shown by another fact, stated by Fitzedward Hall as follows: "As concerns a horse, however he resists an attempt to keep him quiet, he shows himself restive." R. C. Trench, writing in 1859, said: "Any one now invited to define a 'restive' horse would certainly put into

should be kept distinct from 'reserve,' a wider and less definite term, whose nearest synonym perhaps is 'caution.' A reserved man may on indifferent topics wax voluble enough, and a reticent man need not in all things be reserved." While a distinction seems plainly to exist etymologically, "reticence" meaning, in the strict sense of its elements, a keeping silent, and "reserve" merely a keeping back or withholding, it is certainly not easy to keep the two words distinct; in fact, we may doubt whether any effort to do so is worth the making. A man who waxed voluble on any topic could not properly be called either reserved or reticent without qualification; and it is a question too nice for practical purposes whether one adjective would be better than the other for use in such a case even with qualification.

The reverse of anything is something directly opposed to it; the converse is a counterpart or complement. A logical converse is one of a pair of complementary relations or propositions, which are

stated in reversed order, but are not the reverse or opposite of each other. Thus, the relation of a parent to a child is the converse of that of the child to the parent, but not the reverse of it. A saying that "No vice is virtue" is the converse of "No virtue is vice," but is not its reverse; the reverse or opposite saying would be, "Virtue is vice," or "Some virtue is vice." Lexicographers tell us that "converse" is often used incorrectly for "reverse," but some of them do not clearly differentiate the words in definition, inasmuch as they say that "converse" means reverse, which is not at all correct.

(To be continued.)

Written for THE INLAND PRINTER.

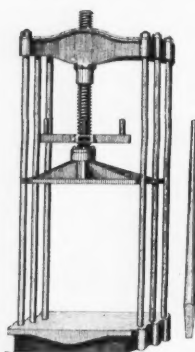
THE PRINTER'S BINDERY.

NO. II.—BY A BINDER.

A BLOCK of iron, 12 by 15 inches or larger, is used in the job binding for "rounding," and also as an anvil on which to hammer the signatures after gathering and previous to sewing, so that the book will be solid and keep its shape when finished. Blocks are made for this purpose as illustrated, but an old iron casting of suitable size and not much less than an inch in thickness will answer the purpose. Obviously the bench block should be placed on a solid foundation. The hammer used for beating the signatures is a fairly heavy one, with a short handle, a smooth round face and a flaring edge, as shown in cut, the purpose being to avoid injury to the paper from a square-faced hammer. The hammer used for rounding is similar in some respects, but lighter—a cobbler's hammer, in fact.



BENCH BLOCK.

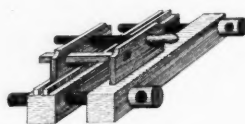


STANDING PRESS.

As shown in illustration, the standing press is an upright framework with a heavy base and head, between which is hung a platen. This platen is raised and lowered with a screw. Pressure is brought to bear on the work by means of a lever, the more improved presses working on a pawl and ratchet so that the bar need not be withdrawn at every quarter turn. One press at least is necessary; more would be better. A slightly larger size than ordinarily used in an edition bindery where uniform 12mo work is most commonly handled would be better for the job shop, as special jobs of pasting, portfolios and mountings are frequently received. In fact, as before stated, the local bindery is looked upon as a general repository for mending-jobs of all kinds—sort of half-way between the blacksmith and the cobbler. A press 21 by 27 is a

fair size, but 25 by 33 would be more useful. Others with a compound gearing produce a tighter squeeze, but are not commonly used. The press should be fastened to the floor and securely braced with joists against the ceilings and walls.

A smaller bench press, working on the same principle, usually sits on the forwarder's table, and is used for pressing uncovered jobs and holding work in shape while drying. In many shops will be found a bench press that is a heritage from bygone



PRESS AND PLOW.

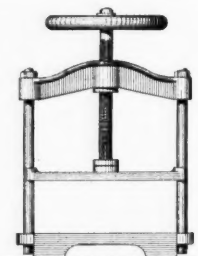


BEATING HAMMER.

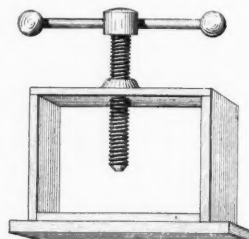
years of bookbinding. It is a framework, all of wood, with a wood screw working through the center of the top cross-piece. These presses have no platen, but the screw bears against a block of wood placed on top of the work. Such a press, though not up to the times, will be found extremely useful.

The standing press is one machine that may safely be purchased secondhand, if the platen is not cracked or the thread too much worn. With the standing press should be provided a set of press boards of maple, bound with a slightly projecting brass ring.

Among the antiquated devices occasionally found in use is the press-and-plow. We will give it space here because we intend eventually to describe every appliance used in bookbinding. The press consists of two maple cheeks, connected by wood



BENCH PRESS.

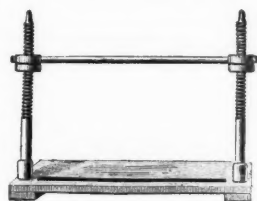


OLD-FASHIONED BENCH PRESS.

screws, between which the book to be trimmed is tightly clamped, with the rough edge up and slightly projecting. The plow has two side-pieces, one of which rests in a slot or slide on one of the press cheeks. The plow is held together by a screw and a guide-bar. The operator stands at the end of the press, and grasping the plow at each end of the screw propels it to and from him, at each thrust turning the screw in his hand so as to draw the two sides of the plow together, and this brings a short knife blade, fastened to the lower inside of the loose side of the plow, to bear against the edge of the book to be trimmed, and as the operator tightens

the screw the book is page by page trimmed through.

The most primitive device in all the history of bookbinding, and yet of the utmost usefulness in bookbinding of today, is the sewing press. Short of the beautifully perfected mechanism of the



SEWING PRESS.

equipment of every small bindery and many large ones. The illustration will explain the bench more clearly than a detailed description. The sewing twine is attached to the cross-bar at the top and to keys at the bottom of the press.

(To be continued.)

CODE OF THE WIGWAG.

The operations of the modern signal corps are threefold: Visual signaling by flag or heliograph, by torch or lantern; electrical signaling by telegraphy or telephony; war ballooning, to which may be added the gathering and transmitting of military information. The present signal corps work is an evolution, its original basis being visual signaling, which, as it now exists, is due to the inventive genius of an American, the late Gen. Albert J. Myer, who devised a simple signal code that has met with general acceptance. The Myer system provided for the simplest possible alphabet and its means of signaling; a flag by day and a torch by night, were equally practical. The alphabet, represented by combinations of the figures 1 and 2, is as follows:

A	22	J	1122	S	212
B	2112	K	2121	T	2
C	121	L	221	U	112
D	222	M	1221	V	1222
E	12	N	11	W	1121
F	2221	O	21	X	2122
G	2211	P	1212	Y	111
H	122	Q	1211	Z	2222
I	1	R	211		

When the flag, normally held erect, is waved to the right it represents 1, and to the left 2. There is a brief time interval between letters. The end of words, sentences and messages are shown respectively by dipping the flag one, two or three times directly to the front. This system, commonly known as the "wigwag" code, was first used in our late civil war, and it stands practically unchanged to this day. Flagging can be read only from five to fifteen miles, the distance depending on the clearness of the atmosphere, the color of the flag, and the kind of background against which it is displayed. As a rule, the white flag with a red center shows farthest, but against a light background the red flag with a black center is preferable.

The flag has been invaluable to military commands in many instances, the most striking being the messages of General Sherman in October, 1864, when that officer forestalled Hood's plan to capture Allatoona with its three millions of rations. All other means of communication being cut off and the enemy intervening, Sherman signaled from Kenesaw Mountain over the heads of the enemy to Allatoona, eighteen miles distant, and ordered Corse from Rome to

hold the depot at all hazards. In the fearful battle that followed his casualties exceeded seven hundred; but to Sherman's great relief, Corse flagged from Allatoona October 6: "3:15 P.M. I am short a cheek bone and one ear, but able to whip all h— yet." Sherman said that these messages were worth a million dollars to him.—*Gen. A. W. Greeley in Ainslee's for August.*

WHY DOCTORS USE LATIN WORDS.

"I don't see," said the man who was leaning against the drug store counter, "why a doctor can't write his prescriptions in English as well as Latin. Suppose I need some whisky on one of these Roosevelt Sundays. Suppose my system absolutely requires whisky, that my health and future usefulness to society depend upon it. Well, I go to my doctor and get a prescription. It calls for *spiritus trumenti*. Now, that ain't what I want. I want whisky. Why can't he come out flat-footed and say so? But I suppose he thinks that would be giving the game away. I suppose he would rather I'd take his wisdom with a grain of chloride of sodium than with a grain of salt. Isn't that it?"

The druggist smiled and said: "You've got the same idea most people have. You think, I suppose, that the doctor writes his prescription in Latin so that it can't be read so easily—so the layman can't steal his trade and learn what he is giving him. But that's all wrong. In the first place, Latin is a more exact and concise language than English, and being a dead language, does not change as all living languages do.

"Then, again, since a very large part of all the drugs in use are botanical, they have in the pharmacopœia the same names that they have in botany—the same scientific names. Two-thirds of such drugs haven't any English names, and so couldn't be written in English.

"But suppose a doctor did write a prescription in English for an uneducated patient. The patient reads it, thinks he remembers it, and so tries to get it filled from memory the second time. Suppose, for instance, it called for iodide of potassium and he got it confused with cyanide of potassium. He could safely take ten grains of the first, but one grain of the second would kill him as dead as a mackerel. That's an exaggerated case, but it will serve as an illustration. Don't you see how Latin is a protection and a safeguard to the patient? Prescriptions in Latin he can't read, and consequently he doesn't try to remember.

"Now for a final reason. Latin is a language that is used by scientific men the world over, and no other language is. You can get a Latin prescription filled in any country on the face of the earth where there is a drug store. We had a prescription come in here the other day which we had originally put up, and which had since been stamped by druggists in London, Paris, Berlin, Constantinople, Cairo and Calcutta. What good would an English prescription be in St. Petersburg!"

"Got any good tooth powder?" asked the man leaning up against the counter.—*New York Herald.*

NANKIVELL, the Victorian artist, who has had such a brilliant career in Yankeeland, is a Prahran (Melbourne) native, and about five years ago was a prominent figure in local cricket circles, being captain of the Menindie Club. Starved out of Australia, Nankivell went to America, and in a few weeks had the public at his feet with his clever imitations of prominent black-and-white artists. With all his excellent draftsmanship, Nankivell is destitute of any style of his own, but he can hit off an imitation of Phil May, Beardsley, or Gibson, three men of utterly distinct methods, with such skill as to baffle the closest observers.—*Bulletin, Sydney, N. S. W.*



Photo by W. I. Jenkins, Chicago.

THE PRAYER FOR RAIN.

Statue made by Edward Kemeys, the sculptor, for public park, Champaign, Illinois. The above photograph is from the original model in the artist's studio at "Wolfden," Bryn Mawr, Chicago.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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NEW YORK OFFICE: 602 American Tract Society Building,
150 Nassau street.

ALBERT MELBER, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
JOHN HADDOX & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmer'scher Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

THE COST OF LINOTYPE COMPOSITION.

HOW much it costs to produce linotype composition has been a rather vexed question, and many employers have been prone to give to their customers more than the due results of their enterprise in fitting their offices with linotypes. It is with a view to making employers generally do a little earnest thinking and figuring, therefore, that Mr. Isaac H. Blanchard, of New York, contributes an article in the present number which is fruitful of reflection.

TYPE COVER-DESIGNS FOR THE INLAND PRINTER.

MANY protests and inquiries come to THE INLAND PRINTER regarding the cover-design contest. In order to give the greatest number a chance to enter in the contest, the rules as given will hold, with the exception that contestants will only be required to submit six proofs mailed flat, and that only those who win prizes will be required to send in either the type or the electros of their designs. The designs will be passed upon by the editor of THE INLAND PRINTER and the secretary of the company.

REGARDING BOOKS.

BOOKS in fine bindings, wrought and finished with painstaking care, with harmonized inlays outlined with gold and filled in with that elaborate profusion of gold tooling and nicely mitered lines in gold and blind that are so lavishly combined on a really sumptuous cover, are books worth having; yet in spite of the many exhibitions showing bindings of real worth and clever originality, in spite of the weekly column devoted to art bookbinding calculated to attach interest to the finer products of the craft, one can not but conclude that proportionately less money is now spent on this class of bookbinding than heretofore. Possibly the cost of this work is so much greater than formerly—a good finisher commanding steady work and high pay—that the binder can not expend so much on this branch of his business, and again it may be that the present demand calls for a more modified style of embellishment. However that may be, the lover of old styles in bookbinding sees less and less of that elaborate work that is such a delight to the eye.

TEN-CENT CUTS AND FINE PRESSWORK.

BEAUTIFUL effects require that every detail shall do its part toward the general result. How often we see a piece of work printed on elegant paper and profusely illustrated—but illustrated with cuts of so flat and muddy a character that the interest created is only one of regret that good paper and ink should be misused to such a degree. One good brilliantly executed cut is worth a nail keg full of poor, cheap cuts. The advertising value of a good

cut from a good subject is perpetual. A poor cut is an advertisement turned round and against the advertiser responsible for it. But he who will not think is his own cozenor. Excellence comes from hard work and talent. It will always command a good price. It can not be cheapened nor can it be substituted for "something just as good." We would rather pay a man \$10 a day if he were worth it than another man 50 cents a day who would not be worth it. It is so through all the lines of human endeavor. Cheap men, cheap work, cheap results. "Good cuts or none," should be the motto of the advertiser and publisher. You may have the finest paper, the best selected letter, the best presses, and the most accomplished pressman, yet the result of all will be aborted by the 10-cent cut.

THE INLAND PRINTER SPECIMEN EXCHANGE.

THE editor regrets to announce that the extension and use of THE INLAND PRINTER system of exchanging specimens of typography among the craft has almost at its inception been greatly hindered by subscribers to the system who have neglected to carry out the provisions of the agreement which makes the working of the scheme practical. Mr. Ed S. Ralph, who has been managing the exchange, reports that there is a gratifying success in the interest manifested, but that printers have been very careless in the matter of keeping their promises to forward the cases on the expiration of their term. It is now proposed to alter the system and ship the specimens to groups or clubs of interested printers, so that the sentiment of fairness which obtains among printers collectively may be found to make the plan of distribution of specimens effective. The arrangements are being perfected and will be announced in due time, but meanwhile it is hoped that printers who desire to take advantage of the plan will make some effort to organize for the purpose of making application for the service and notify Mr. Ralph of their willingness to meet the very modest requirements which will entitle them to join the exchange.

THE NATIONAL EXPORT EXPOSITION AT PHILADELPHIA.

IT is proposed to make the October number of THE INLAND PRINTER a National Export Exposition number. The intention is to illustrate and describe all of the exhibits at that exposition pertaining to printing, bookbinding, electrotyping and other interests with which THE INLAND PRINTER deals. Half-tone reproductions of the grounds and buildings, and of the exhibits, with matter of interest to those connected with any of the graphic arts, will be among the features of that edition. This exposition, which opens September 14 and closes November 30, has been arranged for under the auspices of the Philadelphia Commercial Museums.

The object of the exposition is to give manufacturers an opportunity of showing their wares, with a view to increasing their export trade. The exposition is sanctioned and supported by the United States Government, the State of Pennsylvania and the city of Philadelphia, and from the progress already made there is no question about the success of the enterprise. A weekly publication called the *Bulletin of the National Export Exposition*, a creditably printed sixteen-page paper, is being issued by the management of the exposition, every number of which is filled with valuable information and statistical matter concerning the exposition and the trade it is expected to foster between this country and foreign nations. American manufacturers will find this an unusually good opportunity of exhibiting their wares to Old-World buyers, in comparison with samples from the manufacturing countries of Europe and other sections of the globe. As the Philadelphia museum has for a long time been collecting samples of raw materials, comparisons can be made, and the opportunity is now presented for very largely increasing the export trade of the manufacturers of this country. In response to letters of inquiry sent out by THE INLAND PRINTER, it is learned that but a portion of the people in lines connected with the graphic arts have arranged for space at this writing, but numbers of them plan to do so, and it is expected when the exposition opens that the printing and kindred trades, as well as other lines of manufacture, will be well represented.

AUSTRIA'S EXPORTS AND IMPORTS.

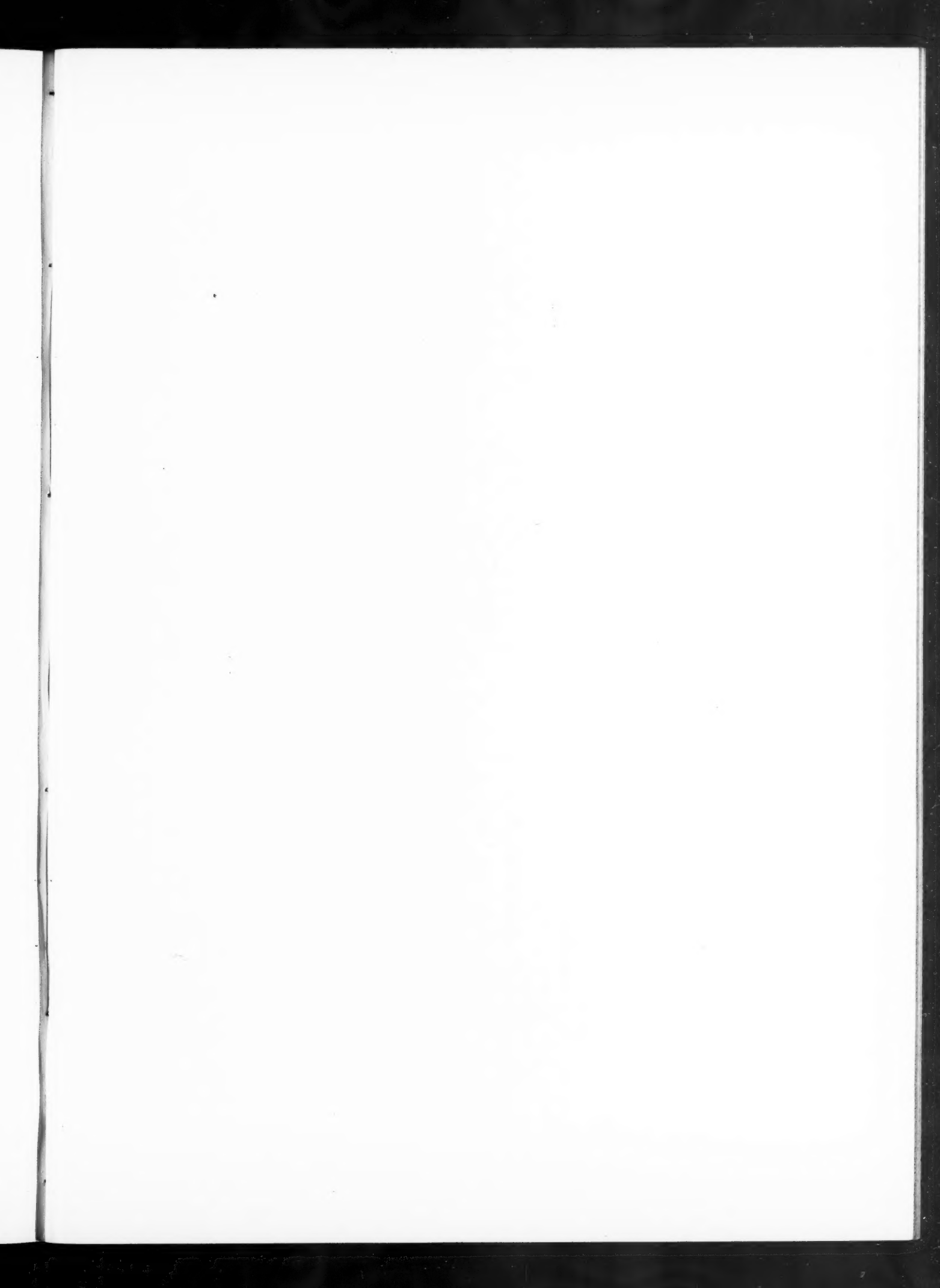
DURING the period from 1893 to 1897 the exports of paper and paper goods from Austro-Hungary were as follows:

1893.....	florins 17,803,226
1894.....	" 17,573,279
1895.....	" 17,304,361
1896.....	" 18,229,798
1897.....	" 18,238,403

The best customer during the whole period was Germany, having received, in 1897, 3,563,006 florins' worth; next came Turkey, with 2,156,056, and the third place was occupied by Italy, which received 1,907,292 florins' worth. The fourth best buyer was the city of Hamburg, with an importation of 1,319,913 florins, while France took 1,204,908 florins' worth of Austrian paper and paper goods. British India also is one of Austria's best markets, 1,732,040 florins' worth having been shipped to that country in 1897. The imports were as follows:

1893.....	florins 5,911,859
1894.....	" 6,118,158
1895.....	" 6,292,361
1896.....	" 7,120,303
1897.....	" 8,168,116

almost entirely from Germany, namely, 7,248,121 florins in 1897. How insignificant is our own share in this constantly increasing trade may be seen from





Reproduced by Color Photography, from original painting by Roseland.

THE BRIDE AND THE FORTUNE TELLER.

Copyright 1899, The Osborne Co., 253 Bldg., N.Y.

THIS SHEET PRINTED WITH OUR PHOTO-CHROME COLORS
THREE IMPRESSIONS

THE AULT & WIBORG COMPANY

MAKERS OF ALL KINDS

PRINTING INKS

Cincinnati - New York - Chicago - St. Louis - London

the following figures, giving the value of our total exports to Austro-Hungary:

1893.....	florins	13,980
1894.....	"	9,380
1895.....	"	20,528
1896.....	"	31,789
1897.....	"	25,188

We are even surpassed by Japan, which sent 53,117 florins' worth of paper and paper goods to Austro-Hungary in 1897. We have regular direct steamship communication with Austria's principal seaport, Trieste, and there is no doubt that by proper efforts our trade could be considerably increased.

INDIVIDUAL EFFORT NEEDED TO STOP UNFAIR COMPETITION.

THE following sensible remarks are submitted by Mr. M. S. Rockwell, of Springfield, Illinois, in response to a request for expressions of opinion on the subject of accepting work at cut rates in order to fill in dull time, the agitation of the subject being the work of Mr. George H. Benedict, of Chicago, Illinois. Mr. Rockwell writes: "Any business method that does not provide for a reasonable profit is certainly fallacious. The practice of using 'fillers' does not provide for a reasonable profit. True, it is set up by some, that work done at cost prevents actual loss in the way of idle machinery, and is simply an act of choosing the lesser of two evils. But work taken at cost is not a lesser evil. A dozen items of work nominally taken at cost will, in the end, show a much larger loss than the idleness of the machinery that turned it out, for the length of time involved.

"The writer has had occasion to observe the matter very closely, and for a considerable number of years, and finds the following facts:

- "1. 'Fillers' are a source of direct loss.
- "2. Their use forces a reduction of prices on all classes of work, and thus are indirectly a source of loss.
- "3. They create a demand for an inferior and low-profit grade of work.
- "4. They generate ill-will and aggravate an already hurtful condition of things.
- "5. They do not increase the general volume of business.
- "6. They lower the high standing of the art.
- "7. They render it impossible to fix prices at any point, the figures at which a 'filler' is taken today being no guarantee that they will be no lower tomorrow.

"This sort of thing, of course, is not competition, in the ordinary meaning of the word. Competition, honorable competition, let it be as brisk as it may, is in no sense inimical to trade. It may, possibly, force the employer without modern facilities and adequate capital to drop out of the race, but it does not threaten a loss of reasonable profits. The

present unsatisfactory state of affairs is absolutely voluntary, and has been sought after. Why, it is hard to say, except that jealousy and a miserable ambition to be the whole thing, at any cost, is usually at the bottom of most such folly, and is, probably, at the bottom of this.

"Druggists and clothing merchants do not seem to be seriously disturbed by the large number in business, and the reason is not very far to seek; they simply get a good profit on their sales. The same may be said of the saloonkeeper, whose sign can be seen in every block — they get a big price for their stuff.

"The average business man, unless prompted and encouraged to the contrary, is perfectly willing to pay a fair price for his printed matter. Of course, there is occasionally a man with a large order and an inclination to save, who will peddle a little, but a peremptory refusal to cut prices below where a careful estimate of the work would place them, and allow for a legitimate profit, would render that practice quite harmless, and discourage altogether the disposition to dicker.

"But the paramount question, at this juncture, is the question of reform; the fallacy of 'fillers' is clearly apparent, and more. Shall the business be organized after the fashion of the International Typographical Union? That would be cumbersome and impracticable. Would a classification of work and fixed minimum prices answer the purpose? So many considerations enter into the making of prices that the feasibility of this plan is very questionable. The easiest and most effective thing to do in this matter is to cease absolutely the use of 'fillers,' and then see to it that no job of work is put on the hook until its cost has been carefully figured out, and a fair profit allowed on it. An agreement to this end, if trade journals and a few leading employers will only take the matter in hand, the writer believes, can be accomplished with but little trouble; at any rate the chances are well worth the undertaking."

PAPER EXPORTS TO SOUTH AMERICA.

IT is a well-known fact that Belgium is a great paper-producing country. In 1897 she exported \$115,000 worth of wall paper, \$84,000 worth of cardboards, and \$2,926,470 worth of writing, printing and wrapping paper. Of the latter class, not less than \$1,234,000 went to Great Britain, and \$521,600 worth to the Netherlands. During the same year \$170,000 worth of writing, wrapping, and printing paper, all of Belgian origin, was exported to Brazil, while in the same year the United States' exports of the same kinds of paper to Brazil amounted only to \$31,000. In many other South American markets we are far behind the Belgian manufacturers. Thus, Belgium exported to the Argentine Republic \$71,240 worth, while our shipments to this country amounted to only \$23,600. Peru received from the United

States in 1897 paper amounting in value to \$5,162, but from Belgium \$6,840 worth. Even Italy, whose paper industry can not at all be compared with that of the United States, sends much larger quantities to the South and Central American markets than does the States. Thus, in 1897, Italy exported paper: To Brazil, \$44,000; to Argentina, \$195,200; to Uruguay, \$52,000; and to Chile, \$33,100! If we would compare our exports of paper to South America with those of Great Britain and leading Continental countries, such as Germany, France and Austro-Hungary, quite other figures would be found. There is no doubt that we could do a far larger business with the Republics of our southern hemisphere if we would adapt ourselves a little more to the requirements of these markets, and if we would study foreign languages. Herein, especially, lies the great advantage of our European competitors!

THE SALARY OF A NEWSPAPER ILLUSTRATOR.

THE rewards for newspaper illustrators are supposed to be large, but there are few artists who can boast of the financial success which has awaited Mr. Homer Davenport, cartoonist for the *New York Journal*. He is now possibly the highest-priced newspaper draftsman in the world, and this is how it came about: Davenport went from the West to the *New York Journal* when Mr. Hearst took hold of the paper. Some time after this the *New York World* hit by accident on a feature that seemed to take with the public; it was known as the "Yellow Kid" series of comic pictures. Hearst's policy had been to build up his own paper by drawing away from his rival, the *New York World*, any man who proved valuable to the latter paper. So he sent for Outcault, the author and draftsman of the "Yellow Kid" pictures, and offered him \$150 a week, twice what he was being paid on the *World*, to join the *Journal* staff and bring the "Yellow Kid" with him. Outcault asked for time to consider the offer. He told the *World* people of Hearst's proposition, they met it by offering him the same salary to remain on the *World*. He returned to Hearst and told him he thought he would stay on the *World*, but Hearst added \$1,000 spot cash to his previous offer and one-half hour to consider it. Outcault accepted at once and brought both the "Yellow Kid" and an expensive lawsuit to the *Journal*. When Mr. Pulitzer, of the *World*, heard this, he immediately planned retaliation. He sent for Davenport and offered to double his salary if he would break with the *Journal* and go over to the *World*. Davenport reported to Mr. Hearst this offer, and the latter, thinking it an effort to get square with him for the Outcault incident, immediately raised Davenport's salary to \$250 a week and gave him some other concessions. Pulitzer on hearing this is reported to have said: "Just what I wanted, I don't want Davenport on my paper, but I wished to make

him expensive for Mr. Hearst." Recently another boost has been given to Davenport's salary in a most unexpected way. There has been a wave of retrenchment and salary-cutting on the *Journal* with Mr. Hearst's approval, but when the managing editor came to Davenport and asked him if he would not be satisfied with \$200 weekly and bear his share of reduction with the rest of the staff, Davenport got indignant and threatened to resign at once. On Mr. Hearst hearing this threat he raised Davenport's salary to \$300 a week with a contract running for a term of years.

Embryo illustrators must not be encouraged by this to waste their time and energy in training for the field of newspaper illustrating with a view to earning munificent salaries. While there is room at the top as in all phases of human endeavor, the failures, financial and otherwise, in the work of illustrating are as numerous as in any other calling—perhaps more so.

THE CRY OF THE DREAMER.

I am tired of planning and toiling
In the crowded hives of men:
Heartweary of building and spoiling,
And spoiling and building again.
And I long for the dear old river
Where I dreamed my youth away,
For a dreamer lives forever,
And a toiler dies in a day.

I am sick of the showy seeming
Of a life that is half a lie;
Of the faces lined with scheming
In the throng that hurries by,
From the sleepless thoughts' endeavor
I would go where the children play,
For a dreamer lives forever,
And a thinker dies in a day.

I can feel no pride, but pity,
For the burdens the rich endure;
There is nothing sweet in the city
But the patient lives of the poor.
Oh, the little hands too skillful,
And the child-mind choked with weeds;
The daughter's heart grown willful
And the father's heart that bleeds.

No, no; from the street's rude bustle,
From trophies from mart and stage,
I would fly to the wood's low rustle
And the meadow's kindly page.
Let us dream as of yore by the river,
And be loved for the dream away,
For a dreamer lives forever,
And a thinker dies in a day.

—John Boyle O'Reilly.

THE LANGUAGE OF THE SEA.

The hardships of a sailor's life are often referred to by sentimental writers, but a recently returned "able seaman," who volunteered from Chicago for service at the beginning of the war, says they are as nothing compared to the trials of a landsman trying to become a sailor.

He stepped from a real estate office on La Salle street into the recruiting station, and almost before he realized it, found himself on one of the warships in the Gulf. And his habits of life, his language and his business methods, seemed all at variance with the life around him, but the language worried him worst of all. He relates that once after working hard all day scrubbing decks and doing other unfamiliar

tasks, he reported to his superior officer that he really felt ill, and that he "thought he would go downstairs." Immediately the officer began to dance up and down. "Downstairs!" he roared; "downstairs! Why don't you say you'll go out in the back yard!"—*Chicago Daily News*.

Written for THE INLAND PRINTER.

COST OF LINOTYPE COMPOSITION.

BY ISAAC H. BLANCHARD, OF NEW YORK.

THE writer is probably one of many book and job printers who, reading the general statement that linotype composition may be produced on the galley at the rate of 45,000 ems per day, took in his hand pencil and paper, and figured up the necessary charges to be enforced after the installation of typesetting machines in his plant. Now that they have been in operation for a period of twenty-seven months, under constant observation, he can not fail to deem it time that the history and facts as to the exact costs demonstrated, not only in his own experience, but by the experience of every master printer in New York City to whose attention the matter has been called, justifies him in putting out to the fraternity throughout the country a plain statement of facts, which may serve the double purpose of showing what the actual costs of composition by machine are, and preventing many a proprietor from traveling the thorny path which he is bound to travel if he inaugurates a new plant on the information which is conveyed to him through the statements and advertisements of the linotype companies.

In figuring costs in a matter of this kind, a blank should be prepared, giving by items all the various charges which go to make up the complete costs involved in putting the matter in type, and restoring it to a condition for use on a succeeding job, and a most reasonable and conservative list of these items is as follows:

- Operators.
- Machinist.
- Bank man.
- Interest on investment.
- Wear and tear and depreciation.
- Insurance.
- Floor rent and power.
- Percentage of new metal, shrinkage, remelting.
- Repairs, new matrices, etc.
- Gas.
- Supervision (i. e., foremanship).
- Make-up and break-up.
- Stone work.
- Reading, copyholding and revising.
- Proving.
- Interest on capital for eight weeks' output.
- Taxes.
- Bad debts.
- Office administration.

In the early part of October, 1898, a number of the larger offices in this city together sent out a letter, reading as below, to all the job office linotype users in the city of New York:

With a view to determining the cost of machine composition in the city of New York, a subject of the greatest interest to all machine employers, and to give enlightenment to every owner of machines as to facts, the undersigned respectfully request your presence at a meeting of users of composing machines, to be held in Room No. K, Astor House, at 2 P.M., on Tuesday, November 15, 1898.

A blank is inclosed which you are requested to fill out for your own guidance, and to bring to the meeting for the purpose of discussion and comparison.

It is hoped that you will not fail to be present at the meeting, which will doubtless be productive of much useful information.

The meeting was held, and a more surprised lot of business men probably never compared notes as to the facts prevailing regarding the cost of operation of their plants. From the figures presented, the following memorandum as

to weekly costs on a five-machine plant will illustrate the conclusions reached at this meeting:

- \$110.00 Operators.
- 30.00 Machinist.
- 20.00 Bank man.
- 20.00 Interest on investment, being 6 per cent on an investment of \$3,500 for each machine.
- 36.00 Wear and tear and depreciation, being 10 per cent of the value of each machine at \$3,500, to be charged for one year, or \$1,750 each year on five machines.
- 2.16 Insurance. Being premium on insurance on \$3,000 on each machine, at 75 cents.
- 8.00 Floor rent and power. Being an allowance of \$300 per annum for floor rent and \$125 for power.
- 10.00 Being an allowance of two tons per annum for shrinkage and waste and the toning up of metal to maintain good printing qualities, and \$6 for boy handling and remelting the used slug.
- 5.00 Repairs, new matrices, etc.
- 3.50 Gas.
- 22.00 Supervision (i. e., foremanship).
- 30.00 Make-up and break-up.
- 27.00 Stone work.
- 40.00 Reading, copyholding and revising.
- 6.00 Proving.
- 4.00 Interest on capital for eight weeks' output.
- 12.70 Taxes. Being 2 per cent on \$8,000.
- 12.70 Bad debts. Being 2 per cent on \$33,000 worth of business per annum.
- 40.00 Office administration.

\$439.06 Total for a production of 810,000 per week, average for a period of eighteen months.

27,000 ems average output of corrected matter per machine per day.

.54+ average cost per 1,000 ems.

As I have stated previously, the above computation represents the average of the experiences presented at the meeting of November 4, variations being between 47 cents and 60 cents.

The most prominent fact exhibited by the figures quoted is that the \$110 wages paid the operators is only a trifle over 25 per cent of the total cost of using and selling the product of the machines. It will be noticed that the average production of machines in this plant is figured at 27,000 ems per day, and these figures are considerably above the average which will be turned out in a jobbing plant where changes of measure are necessary.

Typesetting machines are with us to stay; they are certainly advancing the quality of our output, and cheapening cost of production; but as the history herein summarized demonstrates, the total cost of production is not as low as our friends, the machine dealers, would have us believe, and the master printer who accepts as true any statement concerning cost of linotype machine composition which leads him to install a plant expecting to sell his product profitably at 35 to 50 cents per thousand ems, will either pay for his experience out of his own pocket or out of the pocket of his creditors.

It is a well-known fact that we have witnessed in New York the failure of several large job linotype offices, whose proprietors were charging 50 cents or less per thousand ems, and with a desire to help in a needed improvement in our methods of charging for labor performed this paper has been prepared for the press.

I INCLOSE \$2 for renewal of subscription to THE INLAND PRINTER. This office would be perfectly miserable without the monthly visitation.—*R. B. Hussey, publisher the Inquirer and Mirror, Nantucket, Mass.*



SHOULDER ARMS.



ONE OF WISCONSIN'S SONS.



LULA.



THEIR FIRST LOVE.



TWO LITTLE AUSTRALIANS.



NEVADA CHERUBS.



READY FOR PLAY.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE MICHIGAN ASSOCIATED DAILIES.

To the Editor: BATTLE CREEK, MICH., July 25, 1899.

I am in daily receipt of so many inquiries in respect to the success of the Michigan Associated Dailies and in regard to its methods of working, etc., that I take this means of answering these questions through your widely circulated medium by giving a few of the more important points on which information is desired by the publishers in general.

The publishers of the daily papers in Michigan organized the Michigan Associated Dailies about two years ago, realizing the need of a good telegraph wire service that would cover the most important events of the day and bring the telegraph plate service up to the hour of going to press, which would better enable them to compete with the papers of the larger cities that could afford to use the full Associated Press reports. We were unable to make any arrangements with the Associated Press or the Scripps-McRae League for a wire service which would cover Michigan State news at anything like a reasonable price, or what the publishers of these small dailies thought was a reasonable price, hence sixteen of them at first—the number has since increased to over thirty—determined that they could see their way clear to establish a wire service from their own office and established one at Detroit, with a practical newspaper man at the head of it to take charge of the State news which he might gather at that point and to reedit a 500-word service containing Washington, foreign and general news, filed at New York City each day at 2 o'clock. This service we were able to furnish our members at less than half what we could get any other association to do. The success of this venture made the publishers desire to spread out still further and establish a plate house of their own at Detroit, for the purpose of issuing daily news plates to its members, and also miscellaneous plates, including special features, illustrated plates, sermons, etc. It was their intention at first to make some arrangements with some established plate house to furnish them with the desired plates from a branch office to be run at Detroit, but the association was unable to make satisfactory agreements with any of the old houses, and finally established its own house at Detroit, the stock being held by the members of the association. We are now furnishing the members with a daily news service of which three columns of the page is made up of State news, and the balance, general news, giving us a better page than we were ever able to get before from any firm and which we are now furnishing to members of the Association at \$6 per week. We are also furnishing them with all kinds of miscellaneous plates at 50 cents per page.

The success of the enterprise has been so great and so many more of the publishers are rallying to our support that we expect to reduce these prices still more.

We have met with a great deal of opposition from the trust plate houses, for they realize the importance of our move, which is likely to spread to the neighboring States, and they are making frantic efforts to defeat us, in some cases even offering free service if the publishers will agree not to patronize us. But so far the publishers are proving

very loyal, as they realize that should the trust succeed in throttling us, the price would again be raised to double what they are now paying, and at the same time they would not get the special advantage of having the State news we are giving them.

The association is conducting a purchasing agency for its members, and by combining our orders for print paper and other supplies we are enabled to get discounts running from five to twenty per cent, and we are making arrangements to establish an advertising bureau at Detroit with a branch office at Chicago.

If any of your readers desire any further information on the subject, they may obtain it by corresponding with our Detroit manager, D. Z. Curtiss, 915 Majestic building, care of Michigan Associated Dailies, or with the secretary of the association, M. E. Brown, Battle Creek, Michigan, who will be pleased to give them any further information in regard to it. The association is conducted by its officers without any salary or remuneration, as it is purely a coöperative concern, and there are no dividends to pay to any one. As they have organized solely for the purpose of supplying themselves with the necessities of publication at the lowest possible prices, it is highly probable that the publishers of other States will fall in line and follow the publishers of Michigan in reducing their expenses and bettering themselves by coöperation.

M. E. BROWN, *Secretary*.

AN APPEAL TO JOB PRINTERS.

To the Editor: MARSHALL, MICH., July 26, 1899.

There has, for some time past, been an opinion in my mind, though perhaps considerably exaggerated, of the advisability as well as profits to be gained in advertising done by job printers, if that advertising is done judiciously and systematically. This subject is one which has not been discussed very much at length, and is, in my opinion, one which should be given more attention by the printers of that class who claim to be progressive and up-to-date.

Newspaper men, in particular, are continually expressing their ideas in glowing colors as to what a great and important thing advertising is; and they not only do all in their power to convince others of the virtues of advertising, but do extensive advertising themselves. It is difficult to find a newspaper, it matters not how plebeian or humble, which has not, some time or other, advertised itself in some way, and even in its own columns. Taking the larger city papers, is it possible to find one which not only uses its own columns advantageously, but which has not advertised to some extent in exclusive newspapers, magazines, and even in journals which are read by every class of people the world over? For instance, the ads. of such papers as the *Philadelphia Record*, *New York Journal*, *Scripps-McRae Lists*, *Kansas City Times*, the *Bulletin and Call*, of San Francisco, and so on—papers from the Atlantic to the Pacific—can be seen in most any magazine one can pick up.

Does it not pay them? Do they not reap great and yielding benefits and results from this kind of publicity? Is it possible men of such business capacity as the publishers of these great papers would employ, at a great expense, men especially to place this advertising, which is in itself a much greater expense, if there was nothing gained by it? Possibly the greatest and most extensive business they have ever done in this connection, both in circulation and sold-advertising space in their papers, has been accomplished through this very method of publicity—advertising.

Now, the question in my mind is, "Why can not the job printer advertise in newspapers and increase his business the same as the publisher?" There are printers who have a business which has grown to be one of enormous proportions and which has gone far beyond the expectations of even the owner himself, but if he should be questioned regarding the

cause of the perhaps unnatural growth of his business, would he be expected to say it was the result of newspaper advertising? It does not seem at all probable that any job printing firm ever prospered from the very beginning by newspaper advertising; at any rate, I can not at present recall one. By this, I mean from the advertising alone—taking a firm which started in a town where they are entirely unknown and depending on the advertising in newspapers for the success of their business, with no other advertising of any kind. I do not wish to be misunderstood or have it construed from the above that I think a printing house could not prosper through newspaper advertising, because I believe, personally, that there is not a known method through which success can be brought so quickly and absolutely as through newspaper advertising. The proverb, "Competition is the life of trade," is a good one, but what would trade amount to if advertising were discontinued?

I do know of several large and well-equipped printing offices in this country which do advertising, and lots of it, in the way of calendars, blotters, circulars, cards, booklets, and any number of other ways, but who never used a line of space in a newspaper. Why is it? We, who are printers, all believe in extensive advertising, but when we wish to do it, for some unaccountable reason never think of newspapers, but instead begin to rack our brains for some new and fancy thing in printing. Where there is a large job office in connection with one or more newspapers, space is sometimes devoted to the job department, which is only natural and a thing to be expected; why then do not job printing plants, as one great industry, use space in the leading papers of the country, as well as the papers themselves using so much of the space?

Being a printer who believes in advertising of all kinds for promoting the printing business, I should like others who are believers, and also the non-believers, to give their opinions.

EDEN B. STUART.

SOME PRINTING NOTES FROM AUSTRALASIA.

To the Editor: WELLINGTON, N. Z., July 7, 1899.

Readers of THE INLAND PRINTER have had their interest in posters and poster makers aroused by the pages specially devoted thereto. The first Australian posterist to appear before an English audience is caricaturist Laing. Laing lately sent to England copies of several of his posters for sale by auction to collectors. His caricature of "Quatre Bras" brought £3; his poster for Dyson's "On Top and Below," £2; and others sold down to 10s. apiece. The poster is a department of art to which Australia has so far given no encouragement, though there are several men in the country who can turn out excellent work. Included in the latter list is Mr. Souter, many reprints of whose pictures have appeared during the past two years in this journal.

One occasionally comes across a printerian item in the Australian press. "Comp.," writing to the Sydney *Bulletin*, says: "The course of the journeyman comp. never did run smooth. The Linotype has admittedly done great havoc with type-snatchers, but, even before that contrivance was introduced into Australia, the out-of-work printer had grievances to contend with. I once called at a country (New South Wales) office, looking for work, and, in the composing room, saw a boy and girl (aged about thirteen and eleven respectively) setting type. Conversing with the boss—a very tired-looking person—he told me he couldn't 'give me a start,' things being so bad that he had of late been seriously thinking of reducing his present staff!"

A general election took place in the colony of Queensland recently for seats in the Parliament. Among the victors were no less than seven editors and journalists, including my friend W. G. Higgs, editor of Australia's oldest and healthiest labor paper, the *Worker*. When I first took to writing for the labor and technical press—the *Typographical Journal*

(Melbourne), the *Craftsman* (Washington), *Printing Times and Lithographer* (London), *British Printer* (London), THE INLAND PRINTER (in Cameron's days), and the *Artist Printer* (St. Louis), were on my list—Mr. Higgs was secretary of the New South Wales Typographical Association, and was one of my first correspondents. Then he became editor of the *Worker*, and made me his New Zealand contributor, which I continued until Mr. Higgs was elected to Parliament, when, according to his agreement, he had to resign his editorial chair. A well-known Queensland poet, Francis McKenna, now fills the chair.

Concerning Higgs and two other newspaper men who won seats in the Queensland Parliament, a smart know-something writer says: "Among the new batch of Q. labor-men, *Worker* Higgs stands easily first in general interest. A Sydney native, and about 6 feet 3 inches in his socks, he has some of the limpness usually associated either with the corn-stalk or the long-drawn-out man. He has ferocious energy, masked by a deceitful deliberateness in speaking, both in public and private, which is decidedly effective. He is a fanatical 'straight-goer,' but is a man of affairs withal, and knows his book. His besetting weakness is amiability—he lacks gall to make opposition bitter. 'Joe' Lesina is another ex-Sydneyite. Used to be a flash-light at public meetings in the old Single-tax days. Was, and still is, probably the most fluent and rapid speaker in the Southern Hemisphere—could even out-point, in these respects, Holman, of N. S. W. Labor Party. Went north, developed socialistic and unionistic views, became editor of *Charters Towers Eagle*, and settled down into respectability, matrimony, and M. L. A.-ship. Enjoys talking for its own sake, and will be a thorn in the side of Q. Government *Hansard*. Fisher, of Gympie, is a stolid and immovable Scotsman, stirred to a slow fire of consuming indignation by the financial iniquities of the Q. N. Bank. Formerly member for Gympie; defeated last time, he owes his rehabilitation mainly to the steady work of that smart paper, Gympie *Truth*, of which he is part owner. He knows the art of saying nothing for good long spells, and often uses his knowledge."

Here is the record of a printerian and journalistic curiosity: "The little town of Eucla, which is the junction of the South Australian and West Australian telegraph systems, has got a newspaper of its own, the first number of the *Eucla Recorder* having made its appearance in November. The editor in sending a copy of his journal to an Adelaide contemporary, says: 'The paper has been written and printed, without any professional assistance, by the members of the South Australian and West Australian Telegraph staffs at Eucla. Until three months ago no one engaged in its production had seen a printing press or type letters, and the press we have is one of the smallest obtainable, with which we can only print a page at a time. No pecuniary benefit is derived by any person connected with the publication of the paper, the work being done in order to promote good feeling among the residents of Eucla, and to assist in turning to account some of our spare hours. The total population of Eucla is 40; this includes four females and seven children, and we hope we can lay claim to the position of being the smallest community in Australia which prints and publishes a paper entirely for pleasure. We are all Australian natives under twenty-five years of age, and the production of this paper is a little evidence against the cry we often hear, that Young Australia is rapidly deteriorating.'" TOM L. MILLS.

WANTS TO REMAIN ON THE LIST.

Inclosed find \$2, for which extend my subscription to THE INLAND PRINTER another year. I should say I did not want my name off your list. I would as soon think of doing business without type, etc., as without the peerless INLAND PRINTER.—W. R. Moore, job printer, Lampasas, Texas.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; \$1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; \$2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; \$1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; \$1.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, \$1.

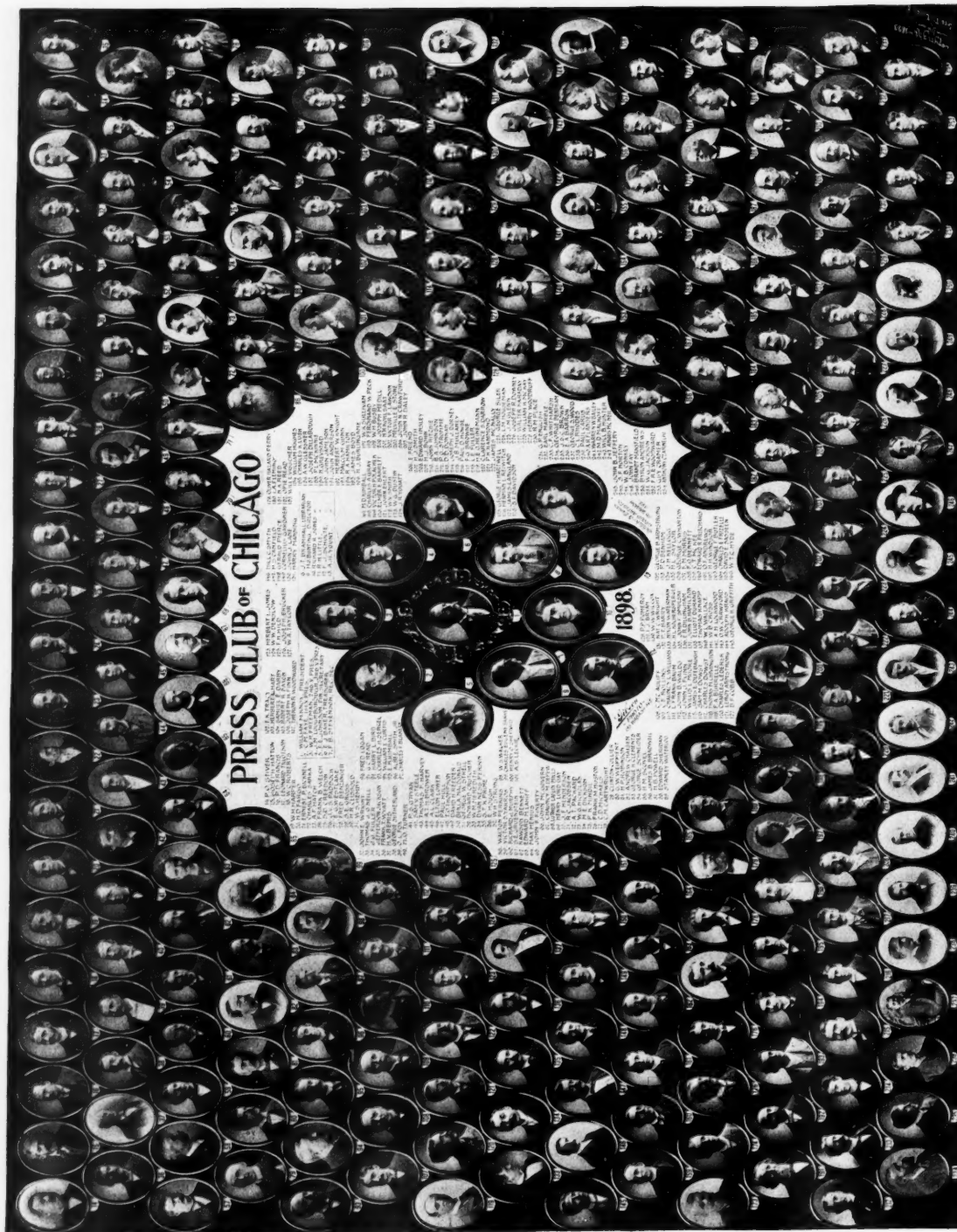
A TEACHER'S BAD GRAMMAR.—L. B. F., Edon, Ohio, writes: "A high-school professor had a list of examination questions printed, one of which was, 'Name three prominent Union Generals; give his most important battle.' In reading the proof I changed the latter clause to read, 'give the most important battle of each.' The professor marked it back, insisting that it was right as he wrote it. Which is right?" *Answer.*—Nothing could be worse grammatically than the form of the question as written by the teacher. It is so bad that it is not worth while even to write a statement of the reason why it is bad. It is to be hoped that our correspondent was jocular in asking the question, "Which is right?" There is not a competent proofreader in existence who does not know which is right. It is to be hoped also that the teacher had some tricky reason, not apparent, for his insistence, for it seems hardly possible that one would seriously believe that such outrageous grammar was right.

ALL OR NONE.—W. H. F., Mobile, Alabama, writes: "Please state whether the use of hyphens after the figures in the following sentences is correct or not: 'We find that, by withholding portions of the 4-, 10-, 12-, and 20-inch pipe and valves, the expense has been lessened \$18,902.' 'The city has saved by the substitution of 6- and 8-inch pipe and valves for 4- and 10-inch.' One reader contends that the hyphen is correctly used when the figure and word are used as a compound, but that the point should be omitted when the figure stands alone, viz., 'The city has saved by the substitution of 6 and 8-inch pipes,' etc. Another contends that the hyphen should be used in both instances, or not at all." *Answer.*—The hyphens are unquestionably correct, but such usage is not as common in English as it would be if people would take the trouble to write accurately. Commonest usage in English omits all hyphens in such cases. All should be used, or none. The sense is "4-inch" just as much as it is "10-inch," and a hyphen after the 4 indicates this plainly.

COMPOSITORS' ERRORS.—The following is an interesting note of actual experience: "A short time ago I read in your columns of a proofreader who complained because a compositor had set up the word 'nurses' for 'muses.' Several days ago it came to my memory again, and I wondered what this same proofreader would say had he read three galley-proofs which passed through my hands where the compositor had set 'snare' smile for 'suave' smile, condition of the 'heart' for 'health,' 'very' being for 'weary' being, 'purring' for 'parting,' 'glut' for 'greet,' 'tendencies' for 'tendrils,' 'Inixotic' for 'Quixotic,' 'assumed' for 'amused,' 'tower' for 'lower,' 'oeteran' for 'veteran,' 'friends' in hell for 'fiends' in hell, 'bellows' for 'billows,' 'grins' for

'gains,' the author of the 'shad' for 'Iliad,' 'jurik' for 'pink,' 'canal' all obligations for 'cancel' all obligations, 'native' for 'entire,' 'rightly' for 'lengthy' ('lengthy' was bad enough), 'plandits' of the 'rain' for 'plaudits' of the 'vain,' 'Shy-not' Dentifrice for 'Thy-u-ol' Dentifrice, 'market' contrast for 'marked' contrast, and if laziness is happiness as well as 'smiles' ('sinless') why not be lazy? These and many more such errors were found within the scope of about three galleys of 10-point double-leaded, 24 ems wide, good copy, and plenty of time for composition. Can you suggest any reasonable excuse the compositor can offer other than perhaps low wages, when he is known to have set 'clean' proofs many times before?" *Answer.*—In a few of these cases the error may have come from having a wrong letter in the box, as in "grins" for "gains." I do not see how low wages can be an excuse. Aside from foul distribution, it looks like a case of crass ignorance or devilry.

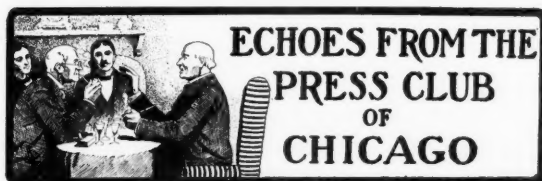
CAPITALS, DIVISION, ETC.—F. D. W., Carson City, Michigan, asks some questions that can not be answered as matters of absolute right and wrong, as follows: "In the line, 'W. A. Sweet, Jr.,' when the name Sweet is set in caps, would the *r* in 'Jr.' be kept up also? Is it a part of the name, or a title? In the line, 'H. G. Lull, Supt.,' when the name Lull is set in caps and small caps, would you put the word Supt. in the same or lower case? The following words have caused no little discussion among us, regarding the division of them. While the dictionary divides words before the final syllable, yet some appear out of line when in print. In such words as hoped, believed, received, would the division be after the *p* and *v*? In the words occurred, conferred, stepped, etc., would the correct division be between the *p*'s and *r*'s? In the name Missouri River, do you consider river a part of the name, and should it be kept up? The decision in that would also apply to mountains." *Answer.*—The first question is one of taste simply. "Jr." is more appropriately considered as part of the name than as a title, and yet is not clearly either of them, but is merely a distinguishing mark. It may well enough be set, under the circumstances named, in either way; but it is well to select one way and keep it. "Supt.," on the contrary, is clearly a title, and my choice would be to distinguish it by a difference of type; but I know of no clear preponderance of usage either way. The meaning of the sentence, "While the dictionary divides words before the final syllable, yet some appear out of line when in print," does not seem perfectly clear, yet of course the question is plain. It is not commonly considered right to divide before two letters not sounded as a separate syllable, and in cases where the consonant is doubled the rule holds good, as no additional sounded syllable is represented. This is a rule, however, that some, including the present writer, do not believe in applying rigidly, as in some circumstances it is convenient to make such divisions, and the suffix has the effect of a syllable although not so spoken. When the division is allowed it should be between the consonants. As to the river and mountain question there is great diversity in usage. The simplest practice is to capitalize all such words in names, or to capitalize none. My own personal preference is for no capital when the river or mountain has a really proper name, as in the case mentioned, Missouri river, Allegheny mountains, but to capitalize when the distinctive part of the name is an adjective, as Red River, Rocky Mountains. After all, though, it seems most comfortable, and reasonable enough, to be as nearly uniform as possible, and the easiest way to do that is to capitalize all. Such style as is found in some really important books, of keeping up some such words, and not others, is bad. An excellent cyclopedia, for instance, has Missouri river, Philippine islands, etc., but Cook County, Monroe Street, etc. It should have had all such terms treated alike. If it had been made to suit me those mentioned would all be down except Islands.



From copyrighted photo, by courtesy of George D. Evans.

THE PRESS CLUB OF CHICAGO.

Reproduction of large framed group picture in the rooms of the Club. The portraits are all cabinet size in the original.



BY FREDERICK BOYD STEVENSON.

THE old saying that "the longest way around is the shortest way home" was well exemplified one night in the office of the *Chicago Herald*, when it used to be on Fifth avenue. In those days the *Herald* did not have the Western Associated Press service, and had to get along the best it could with the United Press. Charlie Johnson sent out the news from Chicago for the United Press and had his headquarters in the *Herald* building. The telegraph office of the association was about a block and a half away, but it had a wire running into the *Herald* rooms. On the night in question this special wire was not in working order, and the copy was being sent over to the *Herald* by a messenger boy, a big, lubberly, chuckle-headed chap, addicted to dime novels and cigarettes. Now it happened that the superintendent, who was at the telegraph office, wanted to communicate with Charlie Johnson in a hurry.

"Fatty," he called.

There was no answer. Then he went to the telephone.

"Hello there, Central; give me the *Herald* office."

In four minutes and a half a sweet girlish voice asked:

"Did you want somebody?"

"Yes, yes; the *Herald* office in a hurry."

In three minutes came the murmur:

"Busy now."

"Lord, I can't stand this!" said the superintendent.

"Where's that boy? I must reach Johnson at once, and nobody to send over to him."

Then came a happy thought.

"Call up St. Louis," said the superintendent to the telegraph operator. "I'll reach Johnson now."

"St. Louis doesn't connect with the *Chicago Herald* office," said the operator.

"No, but St. Louis connects with Milwaukee, and Milwaukee has a wire running into the *Herald* shop," replied the superintendent.

The operator saw the point. He called up St. Louis, and St. Louis called up Milwaukee, and Milwaukee called up Charlie Johnson in the *Chicago Herald* office, and that is the way he received his instructions from the superintendent, who was only a block and a half away from him that night when the special wire was out of order.

Stanley Waterloo is the most omniverous—I guess that's the word I want to use—reader of the magazines in the Press Club. He gets down there at just such an hour every morning, and he reads just so long. He reads everything in every periodical—good, bad and indifferent. The other morning when Waterloo was devouring a magazine, Jack Fuller came in.

"I wonder where I can find an embalmer," said Fuller.

Waterloo leered at him for a second. Then he said:

"An embalmer? The next thing you'll want to know where you can get a set of false teeth or a slice of cold ham. Do you think I'm running a department store?"

Everybody who knows him—and there are lots of them—calls him "Rosy," but his proper name is Monroe H. Rosenfeld. He is a song writer, and his songs, "Climbing Up the Golden Stairs," "Hush, Little Baby, Don't You Cry," "Johnnie, Get Your Gun," "I Am Glad I Met You, Mary,"

6-4

"She Was Happy Till She Met You," and a score of others have made him famous. He is here on a visit from New York, and up at the Press Club he said this:

"Some time ago I received a check from H. H. Kohlsaat, of the *Times-Herald*, for some little thing that I sent in to that paper. Now, do you know that I have never had that check cashed."

"Why not?" asked one of the boys.

"Because I wanted to keep Kohlsaat's signature," said "Rosy." "I have had it framed and it hangs in my home."

"How much is the check for?" asked the Press Club man.

"Twelve dollars and a half," replied "Rosy."

The Press Club man thought for a minute. Then he said:

"Say; I tell you what to do. You just get that check cashed, and you give me six dollars and twenty-five cents of the money, and I'll take you around to Kohlsaat and introduce you, and you ask him for his autograph. That's easier than six dollars a column for specials."

"Oh, ther newspapers ain't what they used ter be,"

And the old man shook his head.

"They don't git ther news, it seems ter me—

Thet's a honest fact," he said.

"Why, it's only ther other day, I vum.

I went ter ther *Tribune* shop.

An' I left 'em a great big squash from hum—

Ther finest of this year's crop.

"An' I bought a paper next day, b'gosh.

An' I read it up an' down

Ter see a item about thet squash.

An' my comin' inter town;

"But nary a item could I see;

Jest yarns o' war an' trade.

They don't git ther news, it seems ter me—

They're a leetle slow, I'm 'fraid."

The Press Club of Chicago has been very fortunate in obtaining pictures of prominent newspaper men, and if it keeps on in the way it has started out, it will have the greatest collection in this country. Among the oil paintings recently presented to the club is one of Fernando Jones, painted by Charles Kent Owen. It is an excellent likeness of Mr. Jones, and represents him standing in a natural, easy attitude.

A short time ago the club was also presented with a fine oil painting of Luther Laflin Mills. The artist was Louis Betts, who certainly did a very clever piece of work.

There are now hanging in the rooms portraits of all the former presidents of the club and pictures of many of the prominent journalists of the United States, among them Charles A. Dana, Henry Watterson, the elder Bennett, Joseph Medill and Wilbur F. Storey.

I must not forget to mention a splendid painting of Eugene Field, presented by the artist, Professor Gray, who is a member of the club.

Another member who has added to the collection of the club is C. J. Schulte, who has given to the organization a well-executed painting of Franc B. Wilkie, one of the best of that famous newspaper man that was ever produced.

So take it all in all the club has a portrait gallery of which it may well be proud.

THE INLAND PRINTER this month reproduces the large photographic group of the members of the Press Club of Chicago. The group comprises 254 of the members, and is undoubtedly one of the finest pictures of the kind in the United States. Each photograph is numbered, and all are indexed so that the name of every member represented may

be easily ascertained. The negatives were taken by Gibson. George D. Evans was the group artist. The arrangement is exceedingly artistic, and the likenesses are perfect. The picture, which is over 6 by 4 feet, has been hung in the exchange of the club rooms, and produces a very striking effect. It attracts a great deal of attention, and is one of the most interesting features of the club.

Col. Nate A. Reed, one of the distinguished members of the Press Club, will issue the coming month a weekly paper to be called the *Chicago Patriot*. It will be primarily a North Side organ, but as a matter of fact it will include the entire city in its scope, and eventually reach out as a great literary weekly of the West.

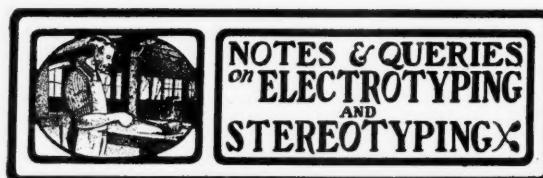
No one is better qualified than Colonel Reed to conduct and edit such a periodical. He has the brains, the energy and the experience. Success be with him.



Photo by Miss F. L. Stewart, Boston, Mass.
JIM.

USES OF BORAX.

We have reported before that an addition of borax to the starch or flour will enhance the adhesive quality of paste fifty per cent; borax also has an antiseptic action, and a slight admixture of it will prevent the paste from souring. For aquarelle painting, a varnish soluble in water may be prepared from five parts of shellac and one part borax, which is to be used for binder instead of glue. With casein which is freshly precipitated from milk by the use of acetic acid, a liquid of thickish consistency is obtained by dissolving same in a concentrated borax solution. The substance possesses great gluing qualities, and, when mixed with lime, furnishes very permanent colors. Finally, borax plays an important part in soldering, as it removes the oxide generated by the hot soldering tool from the solder, zinc or hard solder, thus assisting the soldering. In smearing up an iron stove with loam, a much more durable material is obtained by mixing four parts of loam with one part borax.—*Condensed from the German (Illustrirte Maler Kalender for 1898).*



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages; \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; \$1.50.

METAL DOES NOT ADHERE TO SHELLS.—The following letter from New York City illustrates some of the peculiarities of electrotyping: "Since writing you last I have tried all the remedies you suggested, but up to recently I had no better success. I could not make the metal stick to my shells. As a last resort, I was about to make up a new solution, when all at once my trouble disappeared. First, I thought the trouble must be with the tin foil, and I sent out and borrowed some of another make, but it did not stick any better than mine. Then I tried diluting my soldering acid and mixing ammonia with it, but with no better results; the copper would peel off the electrotype in spots whenever we attempted to use a finishing tool on it. I then cleaned out my melting pot and put in a new lot of metal, but it worked just the same as the old metal. It would not stick to the copper. I sent to a neighboring foundry and borrowed a copper anode, thinking there might be something wrong with the copper, but there was no change in the results. I then sent one of my shells to my neighbor, and asked him to tin it and back it up. He did so, and the copper peeled as badly as ever. This seemed to prove that the whole trouble was with the solution. The shells seemed to be very smooth in places, and I put some more acid in the solution, with the idea of roughing the copper so that the metal would stick to it better. This seemed to improve things a little, but still it was not right. I tried diluting the solution, which had been standing about 20 by my acid gauge. I diluted it down to 18, but my trouble continued. I was about to throw the solution all away and make it up new, when all at once the shells began to stick, and for the last three days we have had no trouble. I don't know now what caused my trouble, or what stopped it, and I would be very glad if you can explain it." **Answer.**—In the absence of definite knowledge as to the constitution of your bath, the writer can only guess at the cause of your difficulty. In a similar instance, some years ago, it was found that the electrotyper had neglected his bath until it had become deficient in metal. The shells were very smooth and hard in consequence, and it was extremely difficult to make the metal adhere to them. The texture of the copper was changed, and the difficulty overcome by first diluting the solution, and then adding copper sulphate until the shells took on a normal appearance.

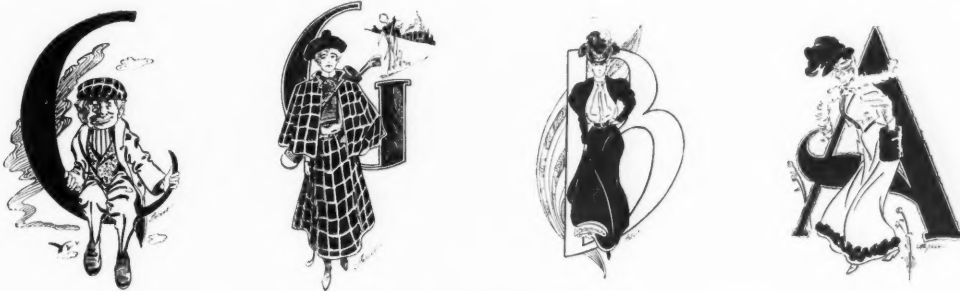
DRY STEREOTYPING.—A Columbus correspondent writes: "Is there any satisfactory way of drying stereotype molds

other than by the use of a steam drying press? I would like to put in a stereotyping outfit, but am afraid it will injure my type. Do you know anything about the system of 'dry stereotyping' described in the inclosed clipping from the *Philadelphia Record*?" Following is the reference:

In a new system of dry stereotyping, adapted to the smallest job or the largest paper, the "flong," which is the subject of the patent, is supplied in sheets, a piece of which, cut to size, is placed on the form and run through the press once, thus forming a matrix, which is lifted and taken at once to the casting box, no drying being required, thus saving a great deal of time, the cast being taken in two minutes or less from the time the sheet of "flong" is laid on the type. No beating is required, thus saving the type from much wear and tear. A company has been formed to manufacture the "flong," which promises to meet with an immense demand.

Various attempts, more or less successful, have been made to produce stereotype molds by a cold or dry process, but up to date the writer has never seen a mold made by any other process which was equal to a steam-dried matrix. Some months since mention was made in this paper of a process of dry stereotyping which if not the same that is described by the *Record*, is identical in all essential features. The process was invented and patented in Austria and was to have been patented in this country, but the writer has been unable to find a record of any such patent. We obtained from the inventor a description of his process and samples of the prepared flong. The process is called "Dry Stereotypography,"

than metal." In evidence of the truth of the latter statement specimen prints of half-tones are submitted, made from originals and duplicates on the same sheet. It is only fair to say that no difference in the quality of the work can be detected. Regarding the durability of the plates, certain printers testify that from 50,000 to 70,000 copies have been printed without showing any wear or deterioration whatever. The same printers testify that the plates "are doing first-class service at printing, and at the printing as well as at the washing they can stand the same treatment in every respect as clichés (plates) made of zinc or copper." "The proceeding is so simple and easy that any person is able to learn it in a few hours, afterward being qualified to prepare the matrix correctly and then to cast the clichés instantly." Concerning the time and expense required for preparing the clichés and the advantages they offer, the following statement is made: "The mass employed for the matrix and for the cliché can be at hand any time and can be kept for years without losing its applicability. About ten minutes are required for preparing the mass, and afterward about five minutes for casting each cliché. . . . Of each matrix a great many castings can be taken. We warrant at least fifty, and the last cliché will be just as fine and nice as the first. . . . Wood cuts are as easily reproduced as metal etchings without suffering any injury whatever. . . . The clichés are fixed on a block



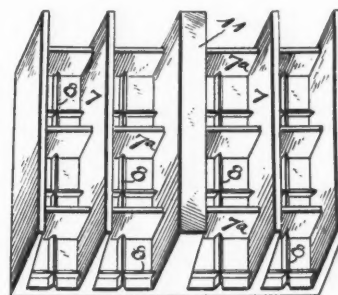
INITIAL DESIGNS BY PIERRE ARTIGUE, SAN DIEGO, CALIFORNIA.

and it is claimed does away with all the objectionable features of papier-maché stereotyping. "In the application of this process the ready-made mold (flong), consisting of a spongy dry pulp with a prepared surface, is laid face downward on the form; it is placed in a press and subjected to a pressure, corresponding to the character of the type. The mold is then quite ready for casting and there can be made at least ten or twelve not too hot casts from it, so that this mold can be used for every variety of rapid and rotary printing machines." The writer did not succeed in obtaining very satisfactory results with the samples of flong which were forwarded by the inventor, but realizing that it may have been the fault of the operator rather than the flong, I would be pleased to forward to any stereotyper who will inclose 10 cents for postage, a sheet of the prepared paper, provided the said stereotyper will furnish THE INLAND PRINTER a description of his test and the result obtained.

NEW STEREOTYPING PROCESS.—The Skandinavisk Expressstyp Company, of Copenhagen, Denmark, claims to have invented a process of stereotyping which "makes it possible to effect the reproduction with a surety, rapidity, cheapness and delicacy widely surpassing all that existed hitherto." The inventors do not describe the nature of the materials which enter into the matrix or the stereotype, but claim that "the durability of the cliché is so exceedingly extensive that it warrants the printing of rather considerable impressions," and that the cast has the remarkable quality of "printing finer and more harmonious than the original itself, on account of the matter being much more susceptible of ink

by means of sticking matter produced by ourselves, so that it is not necessary to fix them by nails. . . . They can not oxidize or at all be injured like metal clichés, even if they are lying with ink for a length of time. When having been used they are only rubbed up with benzine and put away wiped up without any injunction whatever. . . . The machine used for the preceding occupies only a small space and demands no auxiliary engines or apparatus at all."

WILLIAM H. CAPS, of Kansas City, has patented (No. 629,423) a stereotype plate having supporting webs, and also



No. 629,423.

auxiliary shallow webs, as shown in the illustration. The arrangement appears to be both substantial and economical in the use of metal.



VIEW OF HARBOR FROM TOWNSEND AVENUE, NEW HAVEN, CONNECTICUT.



THE OLD LIGHTHOUSE, NEW HAVEN, CONNECTICUT.

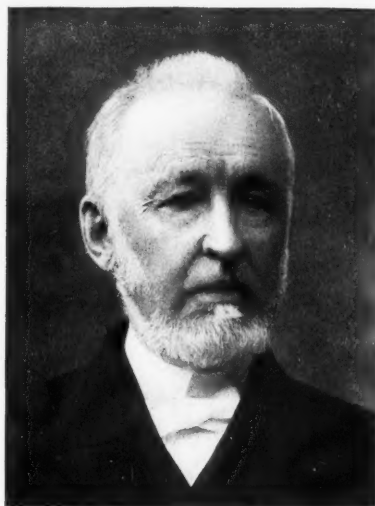


BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

MEETING OF THE UNITED TYPOTHETÆ OF AMERICA.

The thirteenth annual convention of the United Typothetæ of America will be held at New Haven, Connecticut, September 12-15, 1899. The business headquarters of the association will be in the New Haven House, at the corner of Chapel and College streets, opposite Yale College. The circular issued



CORNELIUS S. MOREHOUSE,
President United Typothetæ of America.

by the local committee, which has been forwarded to all members of the Typothetæ, gives complete list of the hotels and the rates, together with information concerning the city. All delegates are requested to register at headquarters as soon as possible after arrival. General information may be obtained at headquarters regarding transportation, objects of local interest, etc., and the certificates entitling holders to a



HILLHOUSE AVENUE, NEW HAVEN, CONNECTICUT.

reduced rate on return trip will there be countersigned by the proper officer. Delegates should remember that the return ticket should be countersigned on either Wednesday or Thursday, September 13 or 14.

The programme for the convention, as outlined by the entertainment committee, is as follows:

Tuesday—Reception of guests at New Haven House, and meeting of the executive committee. Reception at the Historical Association building in the evening.



TEMPLE STREET, NEW HAVEN, CONNECTICUT.

Wednesday—Carriage ride around the city to East Rock Park. Shore dinner.

Thursday—Excursion to Hartford, the capital of the State.

Friday—A visit to the oyster grounds, in the open waters of Long Island Sound, through the kindness of Mr. Henry C. Rowe, of H. C. Rowe & Co., the largest oyster growers in the country. He will take delegates out on the Sound in his



CITY HALL, NEW HAVEN, CONNECTICUT.

oyster steamers; the oysters in the various stages of growth will be dredged from the bed, thirty feet under water, and served on the deck. It is a very interesting sight to witness the gathering of oysters from such deep waters.

Friday Evening—Banquet.

The paper manufacturers of Holyoke are considering the matter of inviting delegates to their city for a day—perhaps on Saturday.

New Haven is a hospitable city and contains many objects of interest. Illustrations of some of the prominent buildings, residence streets and places of interest are shown in



HISTORICAL SOCIETY'S BUILDING, NEW HAVEN, CONNECTICUT.

this issue. The following, taken from the programme of the Entertainment Committee, may prove of interest:

The city of New Haven, first called Quinnipiack by the Indians, and later named Rodenburgh by the Dutch travelers on account of the red rocks in its neighborhood, was founded in 1638. A granite tablet in the wall of the brick building on the corner of College and George streets is placed near the site of the oak under which John Davenport preached his first sermon upon the day of the landing. On the stump of this tree stood, at a later period, the anvil of the father of Lyman Beecher and grandfather of Henry Ward Beecher. Newman's barn, in which the Fundamental Agreement, or Constitution of the Colony, was adopted June



SHEFFIELD SCIENTIFIC SCHOOL, NEW HAVEN, CONNECTICUT.

4, 1639, is supposed to have been not far from the site of the building of the New Haven Colony Historical Society. The house in which Noah Webster worked and died, now occupied by Mrs. Henry Trowbridge, stands on the southwest corner of Grove and Temple streets, directly east of the Historical Society's building. The house of Eli Whitney, the inventor of the cotton-gin, is on the corner of Elm and Orange streets.

The New Haven City Burial Ground, on Grove street between Prospect and Ashum streets, was established in 1797 by James Hillhouse, to whom the city is also indebted for most of its trees, and was the first burying ground in the world to be laid out in family lots, having been opened seven years in advance of Père Lachaise. Many eminent men lie in this cemetery; among them Roger Sherman, Lyman Beecher, Eli Whitney, Charles Goodyear, Admiral Andrew H. Foote, Gen. Alfred H. Terry, and many presidents and professors of Yale University.

In the Crypt of Center Church, on the Green, which will be opened for members of the Typothetæ, may be found many tombstones of historical interest. The grave of John Dixwell, the regicide, stands directly back of Center Church.

The grave of John Trumbull, the painter and patriot, is in the basement of the Yale Art School, and an inscription



HOME OF DONALD G. MITCHELL (IK MARVEL), NEW HAVEN, CONNECTICUT.

is cut on one of the buttresses on the east side of that building.

The park system of New Haven includes East and West Rock Parks; Fort Hale and Fort Wooster Parks, on the east shore; Bay View Park, on the west shore; Water Side and Edgewood Parks; and the Green, or Public Square, with several smaller parks in the central part of the city.

Most of the elms on the Green were planted between 1787 and 1796. The Franklin Elm, standing at the corner of Chapel and Church streets, was set out on the day of Franklin's death.

The buildings of Yale University, founded in 1700, have spread from the original college square on the west side of College street in different directions.

The Hopkins Grammar School, founded in 1660, stands on the northwest corner of High and Wall streets.

The Boardman Manual Training School stands on Broadway, not far from the corner of York street. A model of its kind.

The commercial and industrial interests of New Haven have been a prominent feature of its life from the beginning. Its Chamber of Commerce was founded in 1794. The Whitney Armory was founded by the inventor of the cotton-gin, and is now owned by the Winchester Repeating Arms Com-

pany. It was here that firearms with interchangeable parts were first made. The Winchester Repeating Arms Company is located on Winchester avenue, and employs about 2,000 persons. J. B. Sargent & Co., manufacturers of shelf hardware, have extensive buildings on Water street. The first telephone exchange in the world was established in New Haven in January, 1877, and the general offices of the Southern New England Telephone Company are here. The carriage industry, established here by James Brewster in 1810, is still one of the leading industries of the southeastern part of the city. Nearly one hundred firms are now engaged in the manufacture or sale of carriages or parts of carriages. In the same neighborhood are the extensive works of the New Haven Clock Company and of the Candee Rubber Company.

The Committee on Entertainment of the New York Typothetae have issued a circular which indicates that the members of the United Typothetae in that city purpose looking after delegates passing through New York on their way to New Haven in truly royal style. Here is the circular:

OFFICE OF THE TYPOTHETAE, NEW YORK, August 2, 1899.

DEAR SIR,—The Typothetae of the City of New York desires to extend a cordial hand to the visiting delegates who will naturally gather here en route for the New Haven convention in September. Our own members have been royally entertained in former years by various typothetae, and we gladly take this occasion to show our appreciation, and invite all fellow-typothetters and their traveling companions to be our guests September 12, on which day we have arranged a trip by Starin steamboat.

At 9:30 A.M. sharp, September 12, 1899, the steamer will start from the pier, foot of Thirty-second street, North River, and will circle around the business section of New York, affording a fine view of the city's towering steel buildings. Then past the historic Battery, about the Statue of Liberty, under the guns at Governor's Island, up the East River, under the arch of the Brooklyn Bridge, past Blackwell's Island and through Hell Gate to beautiful Glen Island, where a stop will be made and the inner man refreshed.

The boat will then steam up the Sound, arriving at New Haven in ample time for the delegates to visit their hotels before attending the convention.

Will you kindly notify your members, and, so far as you can, inform the recording secretary of this typothetae, Charles H. Cochrane, 108 Fulton street, New York, at the earliest possible date, who may be expected from your typothetae?

If any delegates are in town before the 12th, they are invited to use the rooms of this typothetae, at 108 Fulton street, at their convenience. These are open from 9 to 5 daily, and on the 11th will be open until a late hour.

Cordially yours,

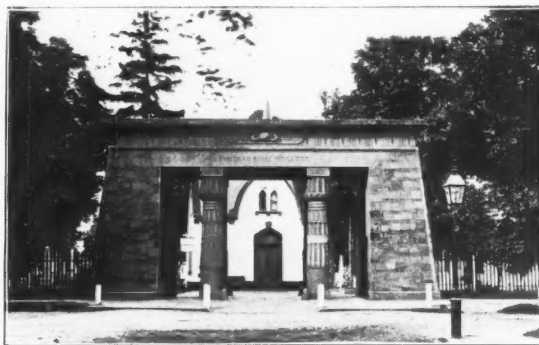
WILLIAM GREEN,
J. CLYDE OSWOLD,
J. H. FERGUSON,

Committee on Entertainment.

ONE MAN'S EXPERIENCE.

E. S. Upton, an employing printer, of New Orleans, Louisiana,

is having trouble with the typographical union of that city. From copies of letters passing between the officers of the union and Mr. Upton, and sent to me by the latter, it appears that the entire dispute is due to the fact that Mr. Upton has two sons, who have become expert linotype operators in less time than the union requires that an apprentice shall take, and that he insists upon giving them employment in his office to the deep and lasting chagrin of members of

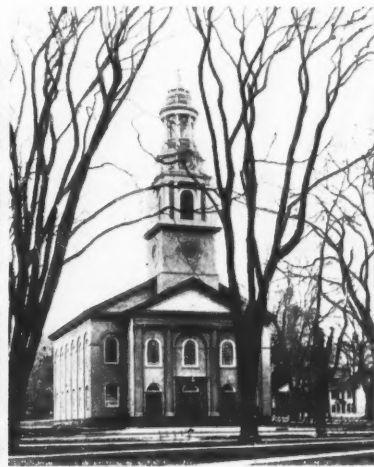
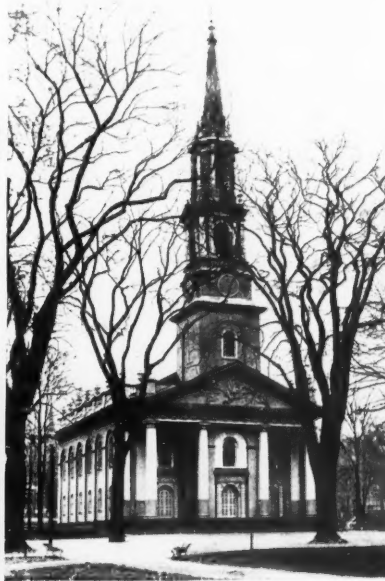
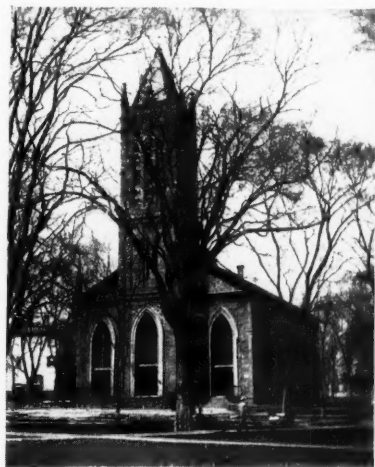


CEMETERY GATE, NEW HAVEN, CONNECTICUT.

the union who would fain fill the positions themselves. Mr. Upton's sons are not averse to unionism. In fact, they were anxious to become members, but the union, for the reason aforesaid, declined to accept them. Then the union classed them as nonunion men and instructed its members that they could not work in the same office with Mr. Upton's sons. They served notice to that effect upon Mr. Upton, and when he declined to cast his sons adrift and give their places to others a strike was promptly declared and the union proceeded to do all in its power to boycott the offender for his temerity.

In his letter to the public explaining his position, Mr. Upton says:

At a meeting of New Orleans Typographical Union, held on June 7, the union decided that it could no longer permit its members to work for me, and "ordered out," against their wishes and despite their protest, six of my employes. These men walked out on the evening of the 8th. My two sons were denied membership under a ruling that they had not served the required number of years at the case



THREE OF NEW HAVEN'S CHURCHES.

although they are competent machine operators and have spent most of their lives around the printing plant. A committee of the union called on me the day of the walkout to see if I would not discharge my sons and retain the union men. My decision was for my sons to remain. I asked the union representatives to use their influence to prevent assault upon my employes or my property, which they promised to do. I do not think the spirit of their assurance is maintained, for these same representatives called upon customers of mine and tried to embitter them against me. I have demanded that they cease bothering me and that my business be allowed to proceed unmolested by the union or its officers. I am getting along satisfactorily without them.

Mr. Upton is, of course, mistaken in his attitude. In the first place, it was wrong for him to have any sons. But, having had them, it was certainly an unpardonable offense for him to allow them to work around his establishment and pick up in a few months knowledge which the union insists shall take years to acquire. The writer can not understand Mr. Upton's selfishness in allowing his sons to gain their daily bread in his establishment while good "union" men were walking the streets looking for employment.

The case of Mr. Upton contains a lesson for all employing printers: Do not raise sons, or if you do, send them out to till the soil, to drive manure carts, or to do any other old thing that will not bring them into conflict with organized labor.

What right has an employer to exist, anyway? Let alone have sons and to teach them his trade.

THE CONTROVERSY BETWEEN THE MACHINISTS AND THE TYPOGRAPHICAL UNION, AND ITS RELATION TO THE EMPLOYER.

From various parts of the country comes the intelligence of threatened strikes to enforce the mandate of the International Typographical Union that machinists employed in the care of linotype machines must become members of the former organization. In a number of cities employers have been informed that unless they side with the printers and refuse to employ machinists who do not bow to the decree of the typographical union their printer-employes will "strike," and their establishments will be declared "unfair" and subjected to all the annoyances of the petty persecution attendant upon a boycott.

It is not difficult to understand the motives of the printers in seeking to get the machinists within their ranks. In fact, it is frankly admitted in some quarters that the move is intended to ultimately wipe out the machinist in the composing room and fill his place with a printer. Ostensibly, of course, the typographical union contends that its move is merely in the direction of harmony in the composing room; that to give its members exclusive jurisdiction would make it easier to treat with employers and avoid friction between occupations so closely allied as those of the operator and machine-tender. The same arguments were once used, if the writer remembers aright, to compel the pressmen to belong to the typographical union.

It is not so easy, however, to understand what object the employer can have in taking part in the controversy, nor why he should be made an unwilling party to the quarrel. The machinists belong to an organization of their own. As a rule their wages are in excess of those paid to the operators, and their hours of labor are no longer than those of the latter. Hence, there is absolutely no excuse to find fault with the employer on either of these scores. The machinists are "union men" in the fullest sense of the term, and the treatment afforded them by the employers leaves no room for complaint. Then why, it may be asked, should the employer be dragged into the muddle, and threatened with a strike or boycott because he does not choose to take sides in what is purely a family quarrel.

Suppose, however, the employer were disposed to interfere. And suppose he should decide to take the side of the machinist and insist that all of his machine operators should cease their affiliation with the typographical union and

become members of the machinists' union or their discharges would be forthcoming. What a storm of protest would be raised on the part of the printers. And yet his position would be just as logical as for him to insist, as the typographical union wants him to do—that the machinists must desert their own organization and join that of the printers. The only argument the printers can bring to bear to the contrary is that of numbers, and as everybody knows that is no argument at all.

It is not to be wondered at that a number of employers, in view of this state of things, have decided to remain neutral in the matter, holding that it does not concern them in the least. The printers may carry out their threats and strike to enforce the employment of machinists who are members of the typographical union, but the writer is of the opinion that they would not be long in repenting of the move. The success of a strike depends altogether upon the justice of its cause and the degree of public sentiment which is interested in its success. It would seem like a pretty lame excuse to make to a fair-minded and discriminating public that a strike has been inaugurated because the employer will not compel one portion of his employes to desert their own organization to enter that maintained by another portion. The general public would regard it for what it is—a petty fight between rival organizations. Their sympathies would be hard to enlist in behalf of any such proposition. The printers would undoubtedly soon awaken to that fact and hasten to get back their old berths. And then they might find that the employers had not stopped to wait for them to realize the folly of their action, but had filled their places with other men—perhaps, indeed, with members of the much-despised machinists' union.

NOTES.

SINCE the introduction of typesetting machinery in New York City the typographical union there has dispensed \$150,000 to out-of-work members. That's the kind of unionism everybody appreciates.

PROF. GEORGE F. MOSHER, of Hillsdale (Mich.) College: "Labor should have the right to organize as well as other interests, but organization to prevent the laborer from getting his labor freely is not protection—it is oppression."

THE publishers of the Augusta (Ga.) *Tribune* secured an injunction restraining the typographical union of that city from boycotting or otherwise interfering with their business. A dispute over wages is at the bottom of the trouble.

THE acrimony displayed by the *Typographical Journal* over the discharge of an apprentice by the Hudson & Kimberly Company, of Kansas City, for playing the spy for the union of that place, is a sure indication that the firm placed its finger on the right person when it announced to the afore-said apprentice, "You're it."

MAYOR FARLEY, of Cleveland: "Any man that permits his loyalty to unionism to become disloyalty to himself and those dependent upon him is a foolish man and not possessed of proper courage. Any man that permits his loyalty to unionism, or any other ism, to become disloyalty to the state and society forfeits the esteem of good citizens and becomes a dangerous person."

PROF. H. C. ADAMS, in a paper some time since presented before the American Economic Association, said: "The laborer is not a responsible person, and one of the first steps in the development of the situation in the future should be the incorporation of trades unions. Laborers today prefer to cry out against their employers instead of taking steps by which they might become, with them, responsible partners and bargain with them."

THE employes of Woodward & Tiernan, printers, St. Louis, Missouri, maintain a relief society, which pays \$5 per week to a member who is sick and \$100 to his heirs in case

of his death. The funds are kept up by the payment of 10 cents per week per member. Employees earning less than \$5 per week are accepted at half rates and receive only half benefits. The society was organized in 1875 and has paid out \$4,461 in sick benefits and \$1,000 in death benefits since that time.

A "MACHINIST" can become a "printer" (i.e., a member of the printer's union) without having served any specified time of apprenticeship either as an operator or as a machinist, provided he is employed in a printing office at the time of making application. He is then entitled to all the privileges of membership and may, if he finds opportunity, take a situation as an operator. A mere printer, on the other hand, must serve four years in a printing office before he becomes even a probationary operator. He is admitted to the union later—if he has good luck.

THE *Typographical Journal* insists that machinists who become members of the typographical union are not obliged to yield allegiance to their own unions—"The International Typographical Union does not care how many legitimate unions a machine-tender is connected with," it says. But how about the obligation which the machine-tender must take on becoming a "printer," that he will at all times do all in his power "to procure employment for members of this union in preference to others"? Would not the observance of that pledge make membership in other unions pretty much of a farce?

AN OLD PRINTING PRESS.

Here is a highly interesting typographical item from far-away New Zealand: There has (says the *Manawatu Daily Times*) recently come to light—to light up Palmerston—a relic, the history of which will bear narrating. An old Yankee printing press came to Botany Bay about 1828, and was first employed to do the Government printing in connection with the convict works. The *Sydney Morning Herald* used it in 1831. Some time afterward it found its way across to New Zealand, and was used to print the first issue of the *Wellington Independent* about 1845. The next trace we have of the press is in Ross about 1865, where it was used in the *Ross Advocate* office. After this it drifted to two digging townships on the west coast of the South Island, and finally was found at Oponake, in Taranaki, in the office of the *Courier*, about 1883. Mr. A. M'Minn brought it to Palmerston North in 1884, and used it to print a sheet almanac. The history of the ancient thing for years after that is wrapped in obscurity. Eventually, while the proprietors of the *Sydney Morning Herald* were advertising for their old press with a view to placing it as an interesting relic alongside their present up-to-date machine, which turns out 20,000 finished copies of the paper per hour, the object of their search was lying amid unworthy surroundings, rusting as old lumber somewhere in Palmerston North. One would think the career of the old press was at an end. But not so, for quite recently it turned up at Hosking & Son's foundry, and now it stands in the shape of lamp-posts around our streets, destined for many an age to shed light in dark places—a not unfitting fate for the printing press that for seventy years played no unimportant part in the evolution of Australasia.

"A SWINDLE."

This item has been going the rounds of the Australian press: "A. Swindle" is the name that appears over the door of a struggling lawyer in an up-country town in New South Wales. A friend of the unfortunate gentleman suggested the advisability of his writing out his name in full, thinking that Arthur or Andrew Swindle, as the case might be, would look better and sound better than the significant "A. Swindle." When the lawyer, with tears in his eyes, whispered to him that his name was A-dam, the friend understood, and was silent.



CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

TROUBLE ON THE NEW YORK "SUN."

The New York *Sun* planned to "rat" its composing room on August 7. The union learning of it via Philadelphia, where printers were being secured, walked out of the office on August 6. The crowd from Philadelphia were shipped by steamer, and the union chartered a tug, placing about fifty members aboard, to meet them. The meeting took place on the Atlantic on Sunday afternoon, and all night long the tug hovered in the neighborhood of the steamer, keeping close watch on its movements, and much to the annoyance of its passengers. At 4:30 A.M. the steamer made headway for New York, and the tug promptly ran up beside her. There were a number of Philadelphia Union printers on the steamer, including the delegation to Detroit. An active member of New York Union was also there. On nearing the city it became evident a landing was to be made at the Battery, and the tug promptly steamed for there, getting in ahead. A squad of about thirty policemen were then seen marching toward them. It was their first intention to ride roughshod over the union men, and clubs were threateningly handled, but they were quickly shown the illegality of this and submitted gracefully to the logic of the printers. Policemen and printers then lined up beside the Philadelphia contingent as they stepped from the steamer, and marched in double ranks through the park. When the short walk to the "L" station was completed, about forty left the ranks for the union rooms. When the *Sun* office was reached, the union men who had boarded the cars had about completed the job, for, out of over a hundred, but six "rats" stepped into the building, and, judging by appearances, they were not worth having. The union shipped the men to their homes, the great majority of whom had not known their destination until they put to sea, and the New York *Sun* was outgeneraled. Its agent in the matter was Charles William Edwards, who endeavored to secure the Public Printership under Cleveland, but was defeated by the printers because of his nonunion paper in Delaware. He was also at one time located in Chicago. With the aid of a small force and linotype bars from the *Evening Post* the *Sun* has succeeded at this writing in getting out small and late editions. The *World* promptly jumped into the breach and supplanted the *Sun's* Wall street edition.

In a very lame editorial referring to the trouble, the *Sun* says: "... and the *Sun* office afforded the spectacle thenceforward of a number of machines each with a compositor looking at it while it automatically performed its work." The machines in question are the MacMillan and the Lanston, both of which are separate letter casters and not equal to the Mergenthaler in point of work, so it is said by the former employees of the *Sun*. At all events, the claim of automatic performance is ridiculous on the face of it. The real cause of the difficulty is that the *Sun* desired nonunion workmen on the machines at its own terms.

The battle may be drawn out, but the union is confident of winning as before on that paper.

Later.—The *Sun* stereotypers decided to quit work on the evening of August 8. On notifying the foreman of their intention, the doors were shut by the Pinkerton detectives,

who ordered them back to work. This the men refused to do. Subsequently they were ordered to leave, and were conducted to a narrow and dark passageway lined with Pinkertons. At almost every step the men received a blow, one of them having his teeth knocked out. The manager of the *Sun* has been summoned by the court and the matter will be prosecuted to the end. It is in order to call out the militia to suppress the *Sun's* violence; but that is different.

NOTES.

ABOUT \$10,000 has been subscribed for Kansas City's labor temple.

A COLLEGE for blacklisted college professors is proposed, to be located in Boston.

LONDON printers are not free from the problem of cheap woman labor, which is paid at the rate of about \$4 up to \$7

recently overcome by the heat while working in a loft under a tin roof, and one of whom displayed the symptoms of a mad dog. It is needless to say the girls have no union.

THE seventh annual basket picnic of the Old-Time Printers' Association of Chicago was attended by many who have spent a quarter of a century on the dailies of that city, and it was an enjoyable affair in every way.

THE Countess of Warwick recently entertained four hundred women, members of the Pen Workers' Union, at Warwick Castle, and advised them to stand by their union and endeavor to raise the condition of their class.

FROM Mrs. Caroline P. Dexter, to whom he was in nowise related, John J. Streeter, a noted Populist editor of New Jersey, receives several hundred thousand dollars. By her will she bequeaths to him not only her considerable private fortune, but all the wealth left to her last February by her husband, Lynas W. Dexter, who, by inventing angel cake, acquired \$500,000.

THE thirty-second British Trade Union Congress takes place the first week in September, at Plymouth. The newly formed federation has 310,437 members, and not all unions represented in the congress have joined as yet.

THE newsboys' strike against the *New York Journal* and *World* for a reduction of 1 cent a hundred was quite effective for a week and killed what little summer advertising there was. The papers finally secured other sellers.

THE Hawaiian planters have made arrangements with the Italian government to import 15,000 laborers. The San Francisco Labor Council has warned the latter that once they are on the islands they are slaves with no hope of escape.

Photo by I. J. Pickarts, Madison, Wis.



LIGHTNING.

per week. Some attempt has been made to place them on machines, but abandoned as a failure.

THE type of the *Mullan Mirror* was seized at Idaho and the editor placed in the bull pen.

THE labor movement is making rapid strides in Japan, and the *Labour World* is now issued.

JAMES MAUDSLEY, English delegate to America in 1895, ran for Parliament on the Tory ticket in the recent election.

SECRETARY BRAMWOOD's tables in his annual report are well worth close perusal. It is shown offhand where the funds are expended.

THE United States Paper Bag Manufacturers' Association reports that it is successfully competing against the Union Paper Bag Trust.

DUBLIN printers are considering the advisability of reducing their hours to fifty per week. Many firms there are now limited-liability companies which demand more work.

THE George W. Childs cigar is made by girls, which of itself is not uncommon, though deplorable from some standpoints, but a report says nineteen of the young women were

recently overcome by the heat while working in a loft under a tin roof, and one of whom displayed the symptoms of a mad dog. It is needless to say the girls have no union.

SIXTY thousand unionists have been locked out in Denmark for two months. It is an attempt to break up the federation of trade unions, which is being resisted manfully. The London Trades Council has sent them \$2,000, and the Amalgamated Society of Engineers (which was broken up (?) a year ago) has sent them \$4,000. Thirteen thousand children have been sent to farmhouses until the trouble is over.

WILLIAM W. FARMER, who owned all but three shares of the stock of the A. D. Farmer & Son Type Foundry Company, with a capital stock of \$200,000, declares that a \$50,000 loan cost him a loss of a \$750,000 manufactory, which he is now seeking to recover through the courts. Mr. Farmer declares he lost his property through a carefully laid scheme to get control of his company in the interest of the type trust.

ROBERT L. REID sued the Hub Clothing Store of Chicago for overtime wages. In making his ruling Judge Dunne said: "The defendant recognized the value of the time of

the plaintiff by docking him 25 cents for being two minutes late. Why not compensate him for his extra labor in hours outside of the time specified in the contract? Labor is the only commodity that a great proportion of the community has to sell. Why should not the same rule apply to it as to merchandise? This court knows of no reason to the contrary."

THE Socialist Labor Party of New York is split into warring factions. The socialist colony at Ruskin, Tennessee, has had to auction off its effects because of the same influences. An English writer says: "After an absence of six years from England I am horrified to find such a want of unity among socialists." Jules Guesde, the leader of the French collectivists, has charged the socialist minister of commerce, M. Milleraud, and Jean James, who supports him, with compromising with the bourgeois, and denounced them as traitors who would revive "Possibilism," a sort of red opportunism. All of which is natural enough, but would the war of collectivism be an improvement on the war of competition, as they call it, if applied to industry?

SOME years ago, when trade unions were new and generally tabooed, Bob Ingersoll wrote: "Capital has always claimed, and still claims, the right to combine. Manufacturers meet and determine prices, even in spite of the great law of supply and demand. Have the laborers the same right to consult and combine? The rich meet in the bank, clubhouse or parlor. Workingmen, when they combine, gather in the street. All the organized forces of society are against them. Capital has the army and navy, the legislature, the judicial and executive departments. When the rich combine it is for the purpose of 'exchanging ideas.' When the poor combine, it is a 'conspiracy.' If they act in concert, if they rally to do something, it is a 'mob.' If they defend themselves, it is 'treason.'"

BLOTTING PAPER FOR CLEANING MACHINERY.

For cleaning machines and parts of engines which are soiled by lubricating materials and dust while in use, fibrous substances, such as tow, woolen refuse, sponge cloths, jute waste, etc., are usually employed. The better varieties of cotton waste are sufficient for the clean scouring of parts of machines, but the cheaper ones are charged with dust, making the use of a sponge cloth necessary, which is specially manufactured for this purpose. Of late the use of blotting paper for scouring purposes has been recommended. Not only can the use of cotton waste be decreased, but also the sponge cloths become entirely superfluous. The workman formerly received on an average 250 grams of cotton waste, one new sponge cloth and one or two washed ones per week; now he receives 150 grams of cotton waste and eight to ten sheets of blotting paper. The former cost was 25 pfennigs (6¼ cents); now it is only 10 pfennigs (2½ cents). Hence the paper goes much farther than sponge cloths and woolen refuse, and as it can not soil the machine with fibers and dust, it is decidedly preferable to cotton waste. Besides, the blotting paper is not so combustible as the other cleaning mediums. Another advantage of the paper over cotton waste is that in case it should get caught while cleaning parts of engines which are in motion, it tears easily and does not draw the hand of the workman into the works.—*Journal der Goldschmiedekunst.*

WE MUST HAVE IT.

All hands and the devil, not to mention the "exchange fiends," have fallen in love with THE INLAND PRINTER, and in spite of the tough times in the country print shops just now, we must have it. Inclosed find \$2 for another year.—*Lew C. Fosnet, Editor and Publisher, Record and Star, Watsontown, Pennsylvania.*

NOTES and QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

PRICES.—There are those who continually howl about the low prices made by their competitors, but never a word about their own offenses in that line. They may say: "I must put my price down in order to secure this work." If that must be the standard, then we would be indeed in a poor way. Never make a lower price than your opponent in business to secure your trade. Establish a price and hold to it like a mother to her babe. Cheap work means inferior work, but superior skill and workmanship elevates you to a position from which the cheap-john can not touch you.

THE NEW "ART TILE COMPANY."—O. S., New York city, wishes to know if the new Art Tile Company is to take in the entire tile companies of the country, and if lithography is used to any extent on tiles. *Answer.*—According to inquiries made it was strictly denied by officers of the company that they had any connection with other tile companies, although their capitalization is \$1,500,000. They have various improved methods for making this commodity. Straight and process lithography enter most conspicuously in the manufacturing thereof. Their works will be at Trenton, New Jersey. The name is the "Improved Art Tile Company."

THE ENGRAVING MACHINES AND DIRECTIONS FOR THEIR USE.—Part 14 of George Fritz's "Handbuch der Lithographie und des Steindruckes," published by W. Knapp, Halle, Germany, completes the part devoted to the various pantographs in No. 13, including a description of the pananograph of W. Sabel (German patent No. 51,309), also the copying machine of E. Kraft (Vienna). There is a full explanation of the process, detailed descriptions of the different systems, and illustrations of patterns and reduced engravings made therefrom. Part 14 also contains a detailed description of topography and a full-page picture, drawn on the finest (pyramid) grain paper and transferred to stone. We consider this number a very valuable acquisition to the litho-engraver. Price, 70 cents per part. E. Steiger, New York.

CHANGE OF NAME OF THE COMBINED LITHO FIRMS, COMPOSING THE AMERICAN LITHOGRAPHING COMPANY.—The dozen individual firms that made up the so-called trust, or American Lithographing Company, and who have each in the past attached their respective imprints to their own work, have now lost their individuality and are henceforth, to all intents and purposes, indissoluble parts of the American Lithographing Company. The aforesaid establishment does not make public any more than it can help of its private business. Despite the many rumors to the contrary, the fact seems established that they make money. They pay the highest wages and have the very best workmen under their roof. The plant is the most modern and extensive in the country, embracing all the processes and manipulations known to the graphic arts.

LITHOGRAPHY ON PAPER, OR ARTISTIC VERSUS ARTIFICIAL AND MECHANICAL GRAIN.—Mechanical grains are those produced by pressing the auto-lithographic paper through rollers

provided with a "pattern" of mechanical indentations. Artificial grains may be produced by running a prepared sheet of paper over a sharply grained stone or plate; but "artistic" grain can be produced by taking drawing paper of the desired grain or texture and coating the same with the necessary starch and gelatin mixture, and drawing on that with crayon. An artist certainly does not require anything more "free" and "congenial" to work upon, and everything will come off, just as it was put on the paper, when the drawing is transferred on the stone or metal plate. Therefore lithography is the best medium for rendering direct artistic expression through the printing press.

IMPROVEMENTS ON THE "PLAINFIELD" ALUMINUM ROTARY PRESS.—Through the ever-watchful eye of the able superintendent of the pressroom, Mr. Brion, and the indomitable energy and push of Mr. Frazier, the proprietor of the Brett Lithographic Company, several very valuable improvements have now been made on the Aluminum Plate & Press Company's printing press, enabling Mr. Frazier to turn out

powder and mixed with a solution (in ether and alcohol) of nitroglycerin. The paste is formed in proper slabs, and, after drying, which takes a little time, the stones should be as hard as, but less subject to breakage than, ordinary litho stones.

ENGRAVING ON GELATIN FOR OFFSET OR OTHER PRINTING PURPOSES.—G. L. D., Boston, Massachusetts, writes: "Could you suggest some method by which I could obtain offset impressions for color-work, which would be absolutely correct? I find in some work of a peculiar nature that the dampening process, to which these engraved tracings are subjected, often distorts the lines to a very great extent after they are transferred to stone." *Answer.*—The best way is to use a thick gelatin folio of even gauge, which, after the same is fixed or clamped in a suitable frame, is inked in like any other engraved plate, and impressions can then be taken therefrom on a copper-plate press the same as from an engraved metal plate by means of transfer ink on starch-coated paper. The desired number of prints can then be



Photo by Henry A. Rodgers, St. Paul, Minn.

AN ADVERTISING IDEA.

Method of publicity adopted by an enterprising storekeeper in River Falls, Wisconsin.

the very finest class of work from aluminum plates, and of the largest size possible, in an incredibly short space of time. The development of these new ideas on the first machine were the cause of placing in their shop two new presses embodying the results of their experiments and observations. The most practical press can still be improved under the hands of the expert mechanics who are daily employed about the same, and who make the care of such a machine their life study.

IMITATION OF LITHOGRAPHIC STONE SLABS, AND HOW TO USE OLD BROKEN BITS OF LITHOGRAPHIC STONE FOR NEW PRINTING SURFACES.—Experiments were made by a man named Rheiner, of Leipsic; his patent is numbered 46,710. (D. R. P.) The process consists of pressing into suitable slabs, under a long-continued, very high temperature, and final polishing, the following mass: Silicic potash, chloride of magnesia, carbonate of calcia, carbonate of zinc, carbonate of magnesia, oxide of iron, glycerin and oxalic acid, mixed with water and ground to a pulp. The treatment of the finished product was the same as that of the lithographic stone. Another clever device, one by which all the broken pieces, odds and ends of old lithographic stones could be re-formed, is this: The fragments of stone are ground to

transferred to a plate and printed from for offset or regular edition work; or the engraving can be simply powdered with red chalk, or other coloring matter, and impressions made for the offsets direct without any fear of shrinkage or distortion, with the additional advantage of *preserving* the original engraved tracing.

TOPOGRAPHY.—A full explanation of map engraving, showing choice examples in engraving crayon and grained paper work and plates for colored mountain ranges, changed in texture by certain modes of transferring, for hydrographic, orographic, geological, statistical and other purposes is given in part 14 of George Fritz' "Handbuch der Lithographie und des Steindruckes," and the different degrees in tintings and linings for textures or for descriptive purposes, description of various processes employed for typographing the lettering of a map, the lines of which are drawn on stone or plate, and the explanation of the various means by which a single-colored map may be made into a many-colored one, and vice versa, are described. Looking back over the fourteen parts which we have reviewed since the appearance of this great book on the lithographic art, we can earnestly recommend the same to every sincere lithographer as a work deserving of his fullest sympathy; worthy of the deepest study to those

who wish to get a thorough insight into the entire field of this versatile and very important art. E. Steiger, New York. 70 cents per part. The book is in the German language.

THE NAMES AND SIZES OF PAPER.—"Note" and "letter" tell their own story; "post" was the old size made for letters, and it bore the water-mark of a post horn; "pot" had a tankard. "Foolscap" or "cap" was a larger size (which, folded at the top for law use, is called "legal cap") used in England for official purposes, and bore the king's arms until the Parliament, to do despite to Charles I., ordered the fool's cap and bells to replace them on paper for its journals. This was a copy of rude satire of Henry VIII., who, in contempt of the Pope, used a paper watermarked with a mitred hog. The figure of Britannia afterward took the place of the fool's-cap mark. "Crown" bore the water-mark of a crown; "demy" (the half of the old standard sheet), "medium," "royal," "superroyal" and "imperial" are larger and larger sizes; and finally we reach "elephant," "colombier," "atlas" and "antiquarian"—the last sheet, 31 by 53 inches, being the largest sheet made by hand. The book-size terms, post, crown, demy, or medium octavo, duodecimo, etc., refer to the use of these respective sizes folded in eights, twelves, etc.

AMERICA'S ART DISPLAY AT PARIS, NEXT YEAR.—John B. Cauldwell, director of the fine arts in the United States Commission, Paris Exposition, speaking of the art display of the United States division there says: "While the space at our disposal is certainly inadequate, it is apparently the equal of, if not better than, that of any foreign country, France alone excepted. Moreover, instead of being sandwiched in between two of the smaller European states, in second-story galleries, as we were in 1888, our present location is excellent, with England and Japan as our adjoining neighbors. Although it is rumored that complaints and protests are very general on the part of the continental nations at the insufficient art space allotted them, we are saying less, but at the same time quietly making strenuous efforts to have ours increased. I have been criticised by some who are unfamiliar with the general situation for an apparently unnecessary delay in announcing the personnel of my jury. I am perfectly content to assume all responsibility for this action, having excellent reasons for deferring the matter until September. But I do not believe that this delay will cause any material inconvenience to painters, for the scope of this exhibition is in one sense retrospective. It is the decision of the French authorities that it shall cover the period of eleven years since the exposition of 1888, so that nearly all the work to be exhibited would have been already completed. Further, I feel sure it is contrary to the interests of the exhibit that any work should be specially created with the view of appealing to any given jury. A general advisory board will shortly be selected, composed of prominent painters, sculptors, architects and amateurs conspicuously identified with American art. The juries for painting and sculpture will be composed entirely of professional painters and sculptors, with the sole exception that I shall probably act as ex-officio on all juries. While the members will be selected so as to give local representation to the principal art centers of the country, I consider it of the first importance to obtain such as will sink every other consideration in the determination to secure a thoroughly representative exhibit composed of the best examples of recent American art that have ever been brought together."

WHO PAYS FOR ERRORS MADE IN ENGRAVING LITHOGRAPHIC COMMERCIAL WORK?—Ph. B., Boston, Massachusetts, writes: "I am an engraver in a commercial lithographic establishment here and have been employed for over two years with this firm. Matters have been made very unpleasant for me lately by an error which I made in a bond body. The work was transferred and printed in two colors,

and bound, when the mistake was discovered by the customer and the whole thing returned. Now, I have been charged by my firm for the entire cost of the work, which I deem unjust, as I claim that as the *office* was obliged to pass on my work, it has been at fault in passing my proof with the error in it, and I ought not to be held responsible as a workman for the errors made by proofreaders. The firm insists upon my paying *all*. What do you think would be the proper course to pursue in such a case?" *Answer.*—As human beings we are all apt to make mistakes and we must make allowances therefor. Concerning your error in a piece of engraving, it seems to me that the extent of your loss should go to the perfecting of the work on stone. Any errors that remain undiscovered, after having been passed by a proofreader, or any responsible official, should be borne by the firm. It is a fact that in engraving lettering and carefully forming the same, a slow process must be employed and an error is easily made; once perpetrated it usually remains unobserved by the individual engraver's eye, and can be best detected by a person whose mind is fresh to the work. Therefore, in order to guard against such instances, the foreman of an establishment must try to search for mistakes, and to make assurance doubly certain, a responsible person should finally pass upon the proofs, and the transferer should not take up a job unless the superintendent's O. K. is attached thereto. Yet if the firm really means to avail itself of your services any longer, you can compromise the matter between yourselves, I have no doubt, by considerate and deliberate argument. I can not constitute myself a judge in such matters, and would only go so far as to state the rule generally observed in good establishments in passing proof.

A LETTER FROM GLASGOW AND THE WEST OF SCOTLAND.—"Scotio" writes: "The position of lithography in this center at the present moment is a difficult and anxious one. For years the lithographic firms have catered for cheapness and quantity, rather than for moderate runs with meritorious work of either an artistic or commercial kind. In this competition for large orders, prices have been cut and quality reduced till they can scarce go further in either direction. In the meantime, the lithographic printers have organized a strong society able to maintain a high rate of wages. The lithographic writers and draftsmen have not been able to do so, and in consequence their wages have gone down to the level of an ordinary tradesman's, unless in cases of exceptional ability. This state of matters is aggravated on the one hand by the competition among trade-workers, who, to cheapen cost, have called in the services of numerous apprentices (who very soon become journeymen) and on the other by the competing firms beating down their prices to assist them in giving low quotations for new work. One thing is apparent, that, till a return is made to a superior class of work, and an attempt made to correspondingly raise prices, all hope of betterment is at an end. Work and wages in the artistic department will only become worse and worse, and the competition for cheapness more keen and disastrous. To resuscitate good business on the part of the employers will now be found a more difficult task than ever, as the best English and Irish houses have set down agencies in their midst, and are carrying off the cream of the work at good prices. Whether the attempt may yet at this twelfth hour be made by employers to strive, by a return to excellence, to retain some fragment of better class work in this center, or if they will persistently continue in the down grade, remains to be seen." This is regrettable. When an article becomes a necessity of commerce, as lithographic products generally are, with strong regular demands for the same and with a steady increase going on all the time, it seems strange to hear otherwise than favorable reports from a business that, if properly managed, can not be other than successful, and leave an excellent margin of profit to those legitimately engaged in it.



EARLY MORNING ON TROUT LAKE, COLORADO.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1633 Arapahoe St., Denver, Colorado.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOV.

NO. XX.—JOHN GRAHAM.

THE subject of this sketch is a Philadelphian by birth and education, and while his long residence in Chicago has made a thorough Westerner of him in all that contact with the push and enterprise of the West can do, he delights to recall the city of his birth and the incidents in his career before coming West. John Graham was born November 7, 1851, and he is consequently in the prime of his life. At about the age of twelve years he began work-



JOHN GRAHAM.

ing in a printing office, and during the next few years he made frequent changes of employers, thus having an opportunity of studying the various methods pursued in the different offices. He learned every branch of the business, was able to run the different kinds of presses, and familiarized himself with fine ornamental printing. For a short time he was engaged in steel-plate printing, but this did not attract him; so in 1870 he entered the employ of the MacKellar, Smiths & Jordan Type Foundry, where his services were given to the specimen department. Here he worked on type specimen printing, specimen books, and the *Typographic Advertiser*. Those who are the fortunate possessors of that periodical may see Mr. Graham's first work for the firm on the number issued for January, 1870.

During his connection with the MacKellar, Smiths & Jordan foundry, Mr. Graham had an opportunity of learning many of the operations of type founding, and he became very much interested in type designing and cutting. This branch of the business finally had such attractions for him that in 1880 he gave notice to his employers that he would quit working for them. He did not mention to any one what his plans were, but he was determined to become a type cutter. He joined an evening class to study letter drawing, and next bought a set of engraving tools from a type engraver of Camden, New Jersey, Mr. Delacroix. He continued in this way for a year, studying and experimenting all the time. He says he liked the occupation so well that he never tired or lost interest. Naturally such diligent study and work brought satisfactory improvement, and Charles Eneu Johnson, his lifelong friend, one day spoke to Richard Smith, of the MacKellar, Smiths & Jordan Company, calling his attention to Mr. Graham's efforts. This resulted in an interview, when proofs and a few designs were submitted, and Mr. Smith gave him his first order. The design was the one called Pictorial by the foundry, and the order was to cut three sizes—18-point, 24-point and 36-point. The design proved a popular one, and the type was sold in large quantities all over the country, there being at that time a demand for a new face of ornamental character slightly condensed.

In 1882 Mr. Graham went to Chicago, where he became identified with Marder, Luse & Co. His first employment in his new field was to design and cut Spinner Script and Spinner Script No. 2 in four sizes. He soon followed with Modoc in four sizes, Chicago Script, and Inclined Program. About this time he designed and cut a minion type specially for the Illinois Type Foundry, to be used in printing on maps.

After a few years thus spent, Mr. Graham decided to open a small foundry himself, which he did. He cut among his first new faces a ten-point roman, which he called No. 2; but after casting a few thousands of pounds he decided there was no profit in roman type. He then turned his attention and talents to designing and cutting new borders, and the next few years were devoted to this special work. His success was

assured, and his foundry soon built up a reputation in that special field. Some of his border designs have not been surpassed in delicacy and refinement, and they were always cast with a perfection and finish which gave satisfaction to the compositor who used them, while for bold and striking effects his Alligator Border was very popular.

Mr. Graham's career has been characterized by an ambition for excellence in all he undertook. When beginning his first font of type, Mr. Smith suggested that he take at first some design which which would be easily handled; but he felt it would be far more to his credit to produce something calling for more skill. He has since that cut scripts and other designs which are considered most difficult to handle.

When beginning his career as a designer and engraver, Mr. Graham acknowledges his indebtedness to Rudolph Gnichwitz, then superintendent of the MacKellar, Smiths & Jordan Foundry, who gave him much valuable assistance and advice. He is now engaged at his regular business of designing and engraving in Chicago, and the printing craft may expect something new at almost any time.

HORACE GREELEY AND THE COLORED RACE.

The following "Greeley story," by Hon. Amos J. Cummings, may not be new to some of our readers, but is worth recording:

"One day, during reconstruction times, when Greeley, through the *Tribune*, was urging on the cause of the colored man, insisting that he should have the right to vote, sit on juries, hold office, and to perform all and singular the functions of full-fledged and untrammelled American citizenship, there came to him in his sanctum a negro in holiday attire. He was a dandy, or, as would be said nowadays, a dude. He was arrayed in clothes of fashionable cut, a silk hat overtopped the short, close black curls about his cranium, and he wore gloves and toted a cane.

"As he entered, the great editor was busy upon an editorial. Now it was thoroughly understood about the *Tribune* office that when Mr. Greeley was writing he was on no account to be disturbed. On this particular occasion he was in the throes of composition. His face bent low over his desk, and his hand flew rapidly over the paper from left to right. The colored visitor, ignorant of all this, marched straight in and sat down in a chair alongside the editorial desk.

"'I called, Mistah Greeley, to ask yo' to write an editorial urging the colored people to study the sciences.'

"The editorial face bent a little closer to the desk, the hand bearing the pen flew yet faster across the paper. After waiting a minute for an answer, and none coming, the colored man, regardless of the remonstrating frowns of the others in the room, again said, in louder and yet more pompous tones:

"'I called, Mistah Greeley, to ask yo', sah, to write an editorial urging upon the colored men the study of the sciences, sah.'

"Still no answer. Only the face bowed closer over the desk, and the hand flying faster over the paper. Again the pompous colored man, impatient for an answer, lifted up his voice to still louder and more insistent tones.

"'I called, Mistah Greeley, to ask yo', sah, to write an editorial, sah, urging upon the colored people the importance, sah, of studying the sciences.'

"Without looking up, the great editor replied in shrill and strident tones:

"'Damn you, get out. Go away. Go to hell! Go anywhere! Go to New Jersey and raise potatoes!'

"The colored man went," Cummings would conclude, "but whether he went to New Jersey or to any of the other places where Greeley told him to go, I don't know, but it is certain he was never again seen about the *Tribune* office."



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

THE Unitype Company is quietly doing quite an extensive business with their Simplex machine.

THE linotype sales for September delivery are reported to exceed any previous month of the year.

THE Linotype Company is steadily increasing its list of two-letter matrixes, during the past month having completed the nonpareil old style and the long primer Ronaldson.

It is sad to report that the long-looked-for "coming machine" that was to make all the other typesetting machines back numbers has been "indefinitely shelved," owing to inability to secure patents.

TAPERING SLUGS.—C. R. M., Cincinnati, Ohio, writes: "I have been having trouble with tapering slugs. Can you advise me what to do?" *Answer.*—A simple remedy is to slightly turn the edges of your knives with a piece of fine emery cloth.

ONE of the effects of the linotype has been to decrease the amount of plate matter used in the smaller cities throughout the country. The American Press Association, with its eighteen plants in as many cities, has decided to go into the ready-print business on a large scale.

HARRY A. KUMLER, proprietor of the Springfield (Ill.) *News*, and representative of the Thirty-ninth Congressional District, has so completely mastered the mechanism of the linotype machine that his services are often requested among the purchasers of this machine "to get 'em started right."

THE first linotype that appeared in Phoenix, Arizona, was erected by the foreman of the office, who had never seen a typesetting machine before it arrived in the city. This proves conclusively that we do not know what we can do until we are compelled to try. There are now three lino-types in that city, each of them having been erected by the same gentleman, and all of them are running in perfect condition.

ALMOST every linotype machinist, as well as many machinist-operators, have placed upon their machines some labor-saving or other device which practice or fancy has suggested. Many of these are quite valuable for the work they are employed upon, but if all of these various devices should be placed upon one machine, what a wonderful appearance it would make. For instance, in one large plant of lino-types small, red incandescent electric globes are so placed that when a stoppage occurs anywhere about the machines the location of the trouble is indicated at once by the red electric lamp being lighted at that particular point. There at least seven different fans in use and a dozen different copyholders, while devices for setting half-measures and

bastard measures are developing everywhere. In fact, there is hardly a portion of the machine but some genius has an appliance to the better suiting the machine to his particular work.

THE EJECTOR BLADE.—"Keyboard," St. Louis, writes: "My machine sends the slug too far out, causing the face to be battered on the side of the galley. What shall I do?" *Answer.*—The pawl on the top of the ejector lever needs adjusting. Screw in the screw farther, so as to raise the pawl. Do this and you will have no further trouble.

VISITORS to Prescott, Arizona, are shown the cabin built by Mr. Mergenthaler when he was in search of health in that country. The cabin stands upon four posts, about five feet from the ground; its sides are boarded only four feet from the floor up, the balance being entirely open and surmounted by a wide roof extending about six feet over the sides of the cabin. It is pleasantly situated upon a high knoll and surrounded by pine trees.

ADVERTISE IN THE INLAND PRINTER.—An inquirer asks: "Can you give us the names of firms dealing in secondhand linotype machines, or how can I obtain one?" *Answer.*—There are no such firms. The only way to get secondhand machines is to write to J. O. Goodenough, sole selling agent, Tribune building, New York City, or to make your wants known through the advertising columns of THE INLAND PRINTER.

IN the maintenance of its room of instruction where purchasers of the linotype machine may send an employe to study its mechanism free of charge, the Mergenthaler Company has set an example which might with great advantage be adopted by other manufacturing concerns. It has been of incalculable value to the publishers, as well as to the favored employes who have had the good fortune to thus learn the mechanism of this wonderful machine under the best instructors obtainable. However, in some few—in fact, very few—instances, complaints have been heard, the nature of which would cause a blush of shame from the parties were they to give it thoughtful consideration. One party, whose employer had purchased one machine, from which fact he imagined the entire factory force must do him homage, complained that he was compelled to walk up stairs to the instruction room; another, that "the instructor paid no more attention to him than he did to others whose printing offices were not half so important as his"; another, evidently a "gay society man" at home, complains that "owing to the early hours he was required to be at the factory, he had no time to change his 'dress suit' in the mornings!" Of course, these various complaints merely show the dispositions of the different parties, and as none of them signed their names to their grievances, this department of THE INLAND PRINTER is debarred from giving them publicity.

SUGGESTIONS FROM AN OPERATOR.—An operator who has fingered the keyboard both in the East and West sends us the following communication: "A few observations of a proofreader appeared in the 'Machine Notes' department of the July INLAND PRINTER. As an operator, please permit me to say a few words. The writer referred to said proofreaders are instructed to 'let it go if it is good enough' under machine composition, which is mostly done on time. One point was that little attention is now paid to divisions on account of the resetting of two lines. That is true in a majority of places, but not so where I am employed at present. It strikes me that a division is good enough, except on first-class bookwork, if it is necessary for a proofreader to refer to the dictionary, especially as dictionaries differ in that regard. One New York evening paper using Webster's International says on its style card: 'Divide according to the old edition of Webster, thus: Cult-ure, capt-ure, pict-ure,

cent-ury, man-u-fact-ure, feat-ure, burg-lar, just-ice, servant,' etc. I will allow the reader to make his own comments. The matter of spelling could also be dealt with a little more economically. In the East, and particularly in New York, four dictionaries are extensively used, namely, Worcester, Webster, Standard and Century. Worcester is the principal authority in the daily and magazine offices, and the bulk of the copy pouring into the book and job offices I think conforms to that dictionary, although there is more or less of a mixture in all, not through ignorance, but from choice of spelling. I have seen whole works set up and then changed, simply because the spelling was not according to the particular dictionary in use. I mean principally such words as chew, cozy, defense, equaled, farther, further, fulfill, gayety, gypsy, inclose, indorse, mold, offense, plow, skillful, theater, whisky, and a number of others in common use. All dictionaries give the two spellings, but give preference to one. If 'cosy' is good enough for an author or editor it ought to be good enough for a proofreader. Each office should print a list of the more common words of two or more spellings as they intend them to be spelled, alphabetically arranged, and put it into the hands of every operator and proofreader. The cost of doing this would be more than saved every day of the week in some offices. Users of the linotype should do all they can to discourage the use of hyphenated words, as operators could produce more work—particularly on newspaper measure—if *spacebands* were substituted for hyphens. The New York *Herald* and

of the mechanism, those proving the most practical will be adopted; but at the same time the assurance can even now be given that this typesetting machine and distributing apparatus is no longer an experiment, but that each and every one of the several patented constructions and mechanisms has its distinct, special advantages, and we simply wish to ascertain, by way of a strict, practical test, a combination which will prove to be the best in all respects, in order to enable us to furnish a machine which is thoroughly practical, operative and satisfactory in each and every respect; we will make sure of the above points, even if it should consume more time than would be to the financial interest of the owners of the patents.

It must be noted especially, that this machine can never get out of order by being operated, since it has no springs, which might become lame; neither has it any cog wheels, which could wear out, or become clogged with dirt, nor any part whatever which can be affected by temperature. It does not require any motive power nor any other auxiliary for the operation of this machine; in fact, the compositor or operator of this machine performs about the same functions as he did since the times of Gutenberg, with the only difference that these functions are rendered more convenient for the operator, and will enable him to work with far greater speed, so that the working capacity of the machine (in regard to the quantity of type set) will depend only upon the dexterity of the operator.

The manipulations and the position of the type (in magazines) should be mastered by any compositor within a few hours; and therefore the average compositor should be enabled within a few days to furnish the double, or threefold, or even a still greater quantity of work, in comparison with his previous working capacity, and this the more so, since this machine will not make necessary any interruption, whatever, during its operation.

This machine consists, strictly speaking, of two separate parts, which, however, can also be combined into one machine.

THE TYPESETTER consists of a number of magazines (ninety-six or more) which are grouped in a radiating semi-circle in a nearly horizontal



INITIAL DESIGNS (STENCIL SERIES), BY GEORGE KREILLING, CHICAGO.

a number of other first-class publications have abandoned the hyphen almost entirely. Vice president, rear admiral, two thirds, street car line, well known man, etc., can get along very well without hyphens. Even if the style of an office is to spell out names of months in dates, Texas, Maine, Iowa, Company, Railroad, etc., the proofreader should be permitted to let them go through abbreviated at times, as it frequently occasions resetting the balance of a paragraph to have a single one marked to be spelled out. It seems as though this is fairly the beginning of what might be said, but I have already taken up considerable space.

THE following circular is now being sent out by the Botz Typesetting Machine Company, of Hermann, Missouri:

THE BOTZ TYPESETTING MACHINE AND DISTRIBUTOR.—Although not yet ready for the market, still the owners of the patents for the Botz Typesetting Machine and Distributor wish to inform the proprietors of printing establishments in regard to the advantages and the working capacity of this, without any doubt, cheapest and most simple type-machine, and also to declare, that the following statements are in no wise exaggerated, but, on the contrary, that the actual working capacity of this machine, according to the judgment of experts, will rather be greater than could, up to the present, be seen or computed from the rough experimental model.

An illustrated description will be prepared, at an early date, of the completed and perfect working model of the machine, which is now in progress of construction, and therefore this advance circular will be limited to a general description and plain statements in regard to this most simple machine, which is adapted to introduce itself into every, and even into the very smallest printery, regardless of all other typesetting machines, and thereby meet a long-felt want, and this, also, without too great a financial strain on publishers and proprietors of printing establishments, and also without rendering their present outfits worthless or useless.

The several patents of the Botz Typesetting Machine Company are so broad, that several styles of the machine may be constructed upon the basis of the claims, and after practically testing the several styles

position, so that the entire machine will occupy a space of only 18 by 24 inches, and can be placed upon a common table, or else upon a special repository (similar to that of a sewing machine) just according to a standing or a sitting position of the operator.

By means of a turn and a touch with a type-chute, in the hand of the operator, and against the keys or openings of the magazines, the type are transferred (by sliding motion through their own weight) into the rotating line-former, which is situated beneath the magazines; here they are set up into lines of the desired width, also spaced, and are then transferred upon a galley situated to the left, after which the matter can be handled just the same as any other matter.

The spacing of the lines is accomplished by means of a most ingenious mechanism, and in the following manner: By pressing with the finger upon a lever-key, after the last letter of each word, a blank space will be inserted, and if sufficient type are on hand to form a correctly proportioned line, then one single motion of the left hand will be sufficient to uniformly space the words, and at the same time distinctly show upon an indicator how many units of spaces will be necessary between each word, so that in this respect no time will be lost in calculations, or in removing incorrect spaces.

For the time being, these spaces will project above the face of the type, until the blank spaces are drawn out of the line, by a single pressure upon the releaser, after which the line will pass to the left, beneath the space-driver, where, by a touch, the projecting spaces are completely pressed down; the line is now finished and is transferred further to the left, on to the galley mentioned before, and the same process will then be repeated for the next line, etc.

By means of the extensible chute and the necessary extra magazines, the machine can also be enlarged for the additional use of italics and small cap fonts; this, however, would be considered as "Extra," or built especially to order.

THE DISTRIBUTOR.—This part of the apparatus is simplicity itself, and consists of a contrivance (which may eventually be combined with the typesetting machine) upon which are arranged, either in a square or else in a circular manner, and in a vertical position, as many magazines (ninety or more) as there are different characters of type on hand, or else necessary.

It must be here remarked, that there are no magazines for fractions, commercial marks, etc., either on the typesetting machine or on

the distributor, although the same could be easily added; but the above characters are contained in conveniently situated small sort cases, and should be placed by hand into their respective position in the line, just as it is done with other typesetting machines.

An endless ribbon, or belt, or chain, moves within the magazines, and upon it the type is adjusted in a row (each distinct kind of type or character in a separate magazine), when they are placed in the specially constructed openings at the upper end of the respective magazine; just about the same as when distributing by hand. With the insertion of each single type the endless belt will descend, so that there is always a space ready for the insertion of the next type, until the magazine is filled. Whenever this is the case, then there is a contrivance by which this row of type is emptied into a reserve magazine, and from there these types are transferred directly into the typesetting machine, or else they may remain in the reserve magazine, which is placed upon a rack, conveniently adjusted to the machine, and here the type can remain ready for future use.

Although the distributing is here not performed automatically, still it can easily be seen, that in consequence of the peculiar construction and arrangement in the magazines for the typesetting machine, it can be performed with two or three times greater speed as will be possible with the type-cases now in use, which make it necessary to move the arm over a space of 32 by 32 inches, while the Botz type-case, or distributing apparatus, only requires a motion over a space of 6 by 6 inches, either in the square or else its corresponding circle. With the assistance of these reserve magazines the capacity for storing type ready for use is in fact unlimited, both in the typesetting machine and also in the distributor.

For both of the above machines the type now in use will answer, and no special nicks will be necessary so that the type will not be weakened or broken, and will also not require any special preparation. Each apparatus can be used independently of the other, but the working capacity of a single machine (using one kind of type) can be much increased by two persons operating it at the same time; one of them attending to the setting machine, and the other one to the distributor. In cases of great hurry, for instance, near press time, one operator may manipulate the type-chute, without any interruption, while the spacing of the lines can be attended to by another person, by hand (an arrangement to that effect having been made), so that the work of two machines may be actually achieved with but one machine, and there is no doubt, whatever, that more matter can be furnished within a given time by this machine, in a case of emergency, and provided that sufficient types are ready at hand, than could be accomplished even with the unexcelled Mergenthaler Linotype.

With reference to the price of the complete machine (typesetter and distributor) we can not say anything definite at present, as this can be ascertained only after the preliminary work for the regular manufacture of the machines has been completed; but we feel confident in assuring publishers and printers that they will be able to furnish their establishments with a "Botz Typesetting and Distributing Machine" for less than \$300, and also that they will never regret having done so, for these machines are the result of careful study and experimenting during a long number of years, and by a practical printer having an experience of twenty-five years, of which eighteen years were spent as a publisher, and who is, therefore, well aware what the "craft" has long since been in need of, in order to become independent of ready-print and plate syndicates.

Hoping that we will soon be enabled to send out illustrated descriptions and price lists, and also to fill orders for our machines, we remain,

Fraternally yours,

BOTZ TYPESETTING MACHINE COMPANY,
Hermann, Mo.

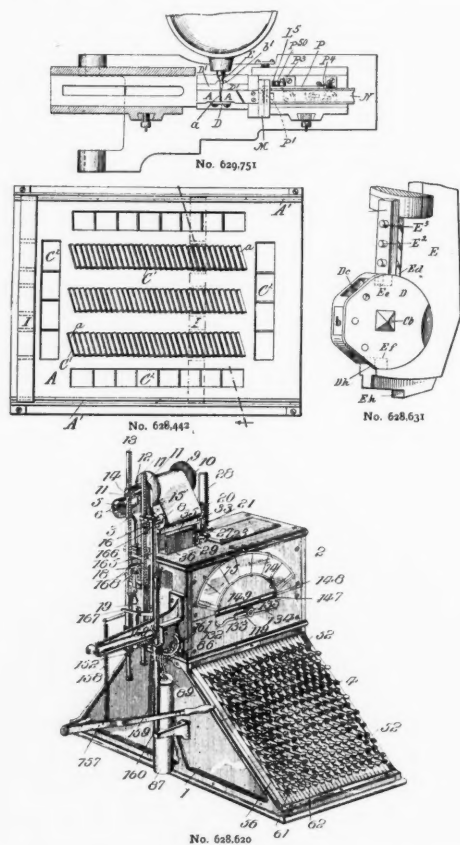
PATENTS.

Barnhart Brothers & Spindler are the owners of a patent, No. 629,751, by Charles R. Murray, on a typecasting machine. It is specially designed for casting the crimped or corrugated space used in the justification of the Cox (now the Unitype) machine. In the drawing E is the nipple of the melting-pot from which the molten metal is ejected, *a* is the cavity for the crimped space, and A A are the cheek-pieces.

Another typecasting and composing machine has been patented, as No. 628,631, by C. Meray-Horvath, of Austria. It is operable by keyboard, but the inventor prefers running it with a perforated paper strip. It differs principally from the Lanston and Goodson machines in the manner of handling the matrix and mold. The mold is stationary, and matrix-carriers (see drawing) are constantly traveling to and fro in front of it. The ring D bears a set of matrices, any one of which may be positioned to form the face of the mold, for casting its appropriate letter. After the cast the type is pushed into a galley. The selection of the proper matrices depends upon a combination of feelers operated by electromagnets. The patent does not deal with the form of key-

board for punching the paper strip, nor the justifying mechanism, which it is fair to presume are to be the subjects of later patents.

The new Lanston monotype keyboard is the subject of patent No. 628,620, by J. S. Bancroft and J. S. Wood. It has 255 keys, which we believe is more than any machine that ever came on the market. It is very complex, but as the designers are two of the foremost in the country, members of



the Sellers concern of Philadelphia, it is certain to work satisfactorily. The justification is effected by taking note of the position of a pointer on the front dial, and striking certain justifying keys, after which the resetting handle 757 on the left is depressed to release certain mechanism and feed along the paper strip 15, when composition may proceed.

The type-case which Charles J. Botz has designed to expedite typesetting by hand is shown in patent No. 628,442. The view presented in the drawing is from above. C² are ordinary type-boxes for minor sorts. C¹ are boxes adapted to hold one type at the top, and running down through the table, so that each box is virtually a channel, in which the operator distributing puts type at the top. When the type are put in they do not fall to the bottom of the channel, because a weighted follower keeps the top type always at the level of the table. It would appear to be slow work distributing into such boxes, but doubtless the inventor has tried it, and makes it up on composition, which can be done more rapidly from channels. I is a mechanism for carrying away surplus characters when the boxes are full.

PLEASE find inclosed \$2, for which renew my subscription to THE INLAND PRINTER. Gentlemen, I have nothing but praise for THE INLAND PRINTER. It is a publication which no printer should be without.—R. H. Miles, Stuart, Iowa.

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to *The Inland Printer Company*.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. \$2. *The Inland Printer Company*.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. \$2.50. *The Inland Printer Company*.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process-work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. *The Professional Photographer Publishing Company*, Buffalo, New York. \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. \$1.

TO MAKE COARSE ZINC CUTS.—Cook Printing Company, Los Angeles, California, asks: "We wish to make coarse zinc line cuts without the aid of photography, by simply drawing designs on plate with an ink or paint which will act as a protection when exposed to the acid bath, or by applying something to design, after it is drawn, to have the same effect. Can we do this successfully, and what shall we use for the purpose?" *Answer.*—Use thin asphalt varnish or liquid lithographic ink to draw the design with, and powder up with dragon's blood between etchings as in ordinary zinc etching.

HALF-TONES FROM CUT GLASS.—H. D. Vinnedge, Toronto, Ontario, sends an excellent photograph of cut glass and wants to know whether it is better to make the half-tones direct from such objects, or should the half-tones be made from photographs of the glass. *Answer.*—The difficulty about answering this question is that circumstances vary almost with each piece of copy. If the cut glass is to be reduced much, or the object is a flat one, like a dish on edge, then it might be well to make the half-tone direct. If the object is a deep one and has to be photographed across so as to show sharply the part nearest the lens as well as that farthest away, then the lens would not render all parts of the object sharp enough without using such a small diaphragm as to make the exposure too long for a half-tone negative. This work is usually done by photographing the subjects first, then have an artist retouch the photographs and make the half-tones from the photographs.

BRIEF ANSWERS TO CORRESPONDENTS.—T. P. Pigg, Farmington, Missouri, will find Schraubstadter's work on photo-engraving to give him all the information about making newspaper cuts. H. N. Company, Hastings, Nebraska,

can find a small outfit for making half-tones by advertising in *THE INLAND PRINTER*. A. H. Phelps, Frankfort, Kansas: One with a pronounced taste for drawing should cultivate it, but there is little chance of his making a living at it in the large cities. Besides, the half-tone process has made the artist not as much of a necessity as formerly. Frank S. Browne, Toms River, New Jersey, can buy aluminum plates from the Pittsburgh Aluminum Reduction Company. C. W. Charles, School for the Deaf, Columbus, Ohio, says his druggist thinks there is no such chemical as bichromate of ammonium. That druggist is no chemist; Merck's bichromate of ammonia is known to all chemists the world over. A. A. Newman, San Francisco, California: Would not advise you to buy such a cheap outfit for photo-engraving unless you want a toy.

MR. IVES' ENAMEL FORMULÆ.—S. S. Sampson, Fowler, Indiana, writes: "Will you please answer this question under 'Process Notes, etc.' In September, 1898, issue, I see two formulæ by Mr. Ives for half-tone work. He doesn't say anything about intensifying the negative. Now, is this really necessary?" *Answer.*—What Mr. Ives means in the paragraph mentioned by dividing all negatives into two classes, does not refer at all to the intensity of the negatives, for it is understood that all negatives for half-tone work are intensified. He speaks of one class of negatives that are strong in contrast. These are the negatives that show strong gradation, from very fine opaque dots or clear glass in the



THE ENTERTAINMENT COMMITTEE AT CLEVELAND, AFTER THE THIRD ANNUAL MEETING OF THE NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

deepest shadow of the negative, to small transparent dots in the highest lights. The other class of negatives are those that show the cross-lines of the screen in transparent lines approaching the deepest shadows and encroaching the highest lights. For this latter class of negatives it is necessary that the dots in the shadows be closed up by long printing, and the dots in the high lights be reduced by long etching.

PHOTO-ENGRAVERS' UNION NO. 1.—On July 23, Photo-Engravers' Union No. 1, of New York, gave their annual picnic at Coney Island. No one can visit these enjoyable affairs annually without being forcibly impressed with the great improvement that has come in the personnel of the trade. There were probably three hundred men and double that number of the gentler sex attending, and one could not help but remark what a respectable body, both in numbers and appearance, the photo-engravers are. It is no reflection



Engraved by Samuel R. Mason, Cleveland, Ohio.

NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

Group of delegates and their ladies taken at White's Villa, Cleveland, Ohio, July 21, 1899, after the return from Put-in-Bay. The Cleveland entertainment committee looked after the welfare of the guests in a way that would indicate that no mistake has been made in selecting Cleveland as the next place of meeting.

on the older engravers to say that this was not always so. Of course, until recently there was no way of seeing a body of engravers together, unless you advertised for them, and then it is to be assumed that it was only the never-do-wells that came in answer to an advertisement, but the truth was they were a hungry-looking lot. Now this is all changed; the photo-engravers are well dressed, well fed, and look prosperous. And the improvement is largely due to the organization of the men. A workman now feels secure in his position as long as he does his work in a first-class way.

He is not obliged to worry longer about a cheaper man taking his place, and he can, therefore, give his whole attention to perfecting himself in his work. The union does not protect an incompetent or unreliable man in his position; these are being gradually dropped out of the business, so that the fact of a man carrying a union card has become evidence to his employer that he is a good workman. Then as all union offices pay the same wages to the men, one house can not take advantage over the other in estimating for business. The organization of the workmen has done great things for



PICNIC GROUP, NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

Taken at Cleveland, Ohio, July 21, 1899.

the photo-engraving business in New York, and it is to be hoped that both employers and men will continue to work in harmony, when they are sure to appreciate, as years go by, more and more the advantages of organization.

CUTS FROM KODAK PICTURES.—F. G. P., of the *Democrat-Messenger*, Missoula, Montana, is one of a number of inquirers who make photographs, and want to know a good way to get newspaper cuts from them. *Answer.*—The best cuts from photographs are made in half-tone, and this is the way one newspaper gets them, according to *Newspaperdom*: "Publisher John Hamilton Boys, of the Atlantic (Iowa) *Messenger*, illustrates his paper with 'home-made' half-tones. On his first page he prints six single-column por-



MEMBERS OF THE NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS
AT GARFIELD MONUMENT, CLEVELAND, OHIO.

traits of candidates for county offices, showing the result of an experiment he has been able to make under singular circumstances. Mr. Boys says that his foreman, who must be a man of unusual ingenuity, has made a study of cut-making, though he has never been inside an engraving establishment to learn any of the details. There happened to be in Atlantic an engraving plant that had been purchased with a view to exploiting the business. For some reason or other the practical man in the concern had suddenly decamped for other parts, so the outfit stood idle. That gave the *Messenger's* foreman a chance to do some experimenting. To say the least, the results are surprisingly excellent. Some slight difficulties were of course encountered, but Mr. Boys believes they will be easily overcome in the future. He has achieved enough success to satisfy him that 'the business is feasible so far as I am concerned.' This opens up an 'unexplored country' for publishers who make liberal use of original illustrations. It rather forestalls *Newspaperdom's* expectation that half-tone engraving plants will rapidly increase from now on, even among the newspaper offices in the small cities."

A SUBSTITUTE FOR ENAMEL ON ZINC.—Mr. H. van Beek describes in the *Process Photogram* a new method of getting a coating on zinc that will resist acid. It is, in fact, a varnish that takes the place of lithographic ink in rolling up in the albumen process, and in etching half-tones it does away with the dragon's blood. A gum mastic varnish is first made as follows:

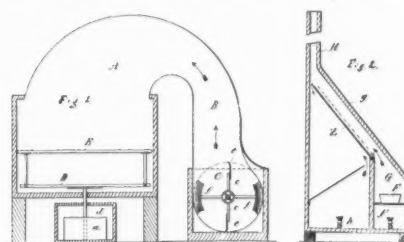
Chloroform	200 parts
Mastic (in grains)	2 "
Methyl violet	2 "
Lithographic transfer ink.....	1 "

After this solution is thoroughly mixed it is carefully filtered. The print on the zinc is made as usual with the bichromatized albumen sensitizer, but instead of inking the print up it is flowed with this mastic varnish just as a glass is coated with collodion; then it is placed in a tray of water and allowed to soak for a while. A tuft of cotton is used to develop with, the violet giving color to the print so that the

development can be easily seen. After rinsing and drying off the print, it is not necessary to powder up or burn in, the varnish of itself forming sufficient protection to resist the acid.

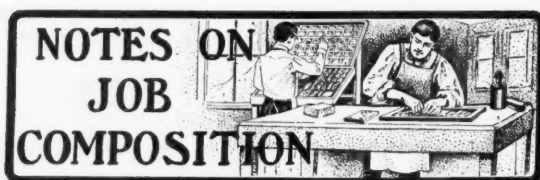
ENAMEL LIFTING FROM THE COPPER DURING ETCHING. "Enamel Inquirer" writes: "For the past two weeks we have been troubled by the enamel lifting from the copper. We have tried seven or eight different formulas, and have followed the instructions given in process books and previous numbers of THE INLAND PRINTER without succeeding in locating the difficulty. We are able to get perfect prints, but as soon as the stipple in the high lights begins to break apart in the etching solution, the enamel comes off, remaining intact in the heavier and solid parts. Soaking the copper in lye before coating does not seem to make any difference; neither does diluting the iron. We use a kerosene stove for drying the plates after coating—dry them over a gas burner after developing, and burn them in to a dark brown or black. Then it is with difficulty that the enamel can be scratched off in the solid margin of the plate. It does not make any difference which enamel we use, they all come off when the plate is about half etched. Will you kindly inform us if the difficulty is a common one, and wherein the trouble lies?" *Answer.*—All the woes of process men are poured into this department, and this used to be a common source of trouble, but of late it has disappeared. If you will repolish with charcoal and clean water the surface of the copper after soaking it with lye, and see that your enamel solution is alkaline and thinner than you have been using it, you may find your trouble overcome. Still, as a further precaution, you should use clarified glue and dry the enamel over a gas flame instead of a smoky kerosene one. It might be added that after polishing with charcoal and clean water, nothing should be allowed to touch the surface before the enamel is poured on. The first coating of enamel should be drained off to prepare the plate for the second and final one.

PATENT.—An interesting patent in the manufacture of screens for photo-printing comes from Theodor Herbst, of Frankfort, Germany, being numbered 628,536. Its object is to produce irregularly grained screens of large size, and the leading feature is an improved means of asphalt-dusting. Referring to Fig. 1, a mixture of finely powdered asphalt and dragon's blood is introduced in the chamber C,



No. 628,536.

and stirred by the brushes *f*. The fine dust rises, and the minuter particles pass into the chamber A, through the sieve E, to the surface of the plate or screen D, which is rotated from below. The plate being heated, the dust adheres by melting. The back of the plate is protected by varnish, and it is next taken to the apparatus shown in Fig. 2, and placed at Z. Hydrofluoric-acid gas is generated in the vessel F, and passes over the surface of the plate. At *h* is a heating-flame, arranged so as to heat the under surface of the plate evenly. The acid does the etching, and the heating prevents condensation of the gas on the plate. It is claimed that by this process great sharpness is given the design.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 15 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER.—By J. F. Earhart. Reduced to \$10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. \$1.10.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages; 6½ by 10 inches on 100-lb. S. & S. C. book paper; cloth bound; \$1.50.

W. B. DAVIS, Union, Oregon.—The letter-head is a neat one.

H. A. HOLMES, Brockton, Massachusetts.—Blotters neat and attractive.

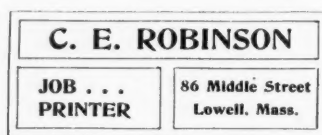
H. H. STALKER & Co., Lansing, Michigan.—Folder neat and artistic as well.

CHARLES H. GARD, Chicago, Illinois.—All specimens are well displayed and attractive.

THE NEWS, Carson, Nevada.—Considerable improvement is evidenced in the cover page.

J. D. TRACY, Omaha, Nebraska.—Your title-page is nicely printed and well displayed.

CHARLES E. ROBINSON, Lowell, Massachusetts.—We reproduce your envelope corner, example No. 1. It is a model of neatness. Your blotter is also good. The card is



No. 1.

not so good. Gothics and old styles do not harmonize very well when used in conjunction. We also object to the manner in which the ornamentation is placed.

WILL O. UPTON, Placerville, California.—The letter-head is excellent. The bill-head, while there is a vast amount of matter to contend with, is neat and has good treatment.

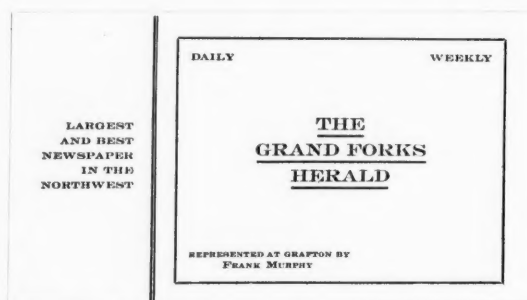
REESE PRINTING COMPANY, Elberton, Georgia.—The only criticism we have to make on your envelope is in the division of the form for color. You should have printed the upper portion entirely in black, lowered it 12 points and moved the

two catchlines underneath the lines where they belong. Otherwise it is all right.

CARL W. HILL, Union, South Carolina. You did very well with the baseball folder. It is appropriately ornamented, well displayed and very neat.

L. B. AUDIGER, Knoxville, Tennessee.—The blotters are all excellent. The one intended to advertise your blank books is unique and should prove a winner.

EDWARD W. STUTES, Grand Forks, South Dakota.—The improvement in the *Herald* card is very great and we regret that we have not the original card to reproduce showing the difference. We reproduce the improved card, example No. 2, and consider it excellent. There is only one criticism we



No. 2.

have to make: The vertical rules at the right did not have sufficient space between them. The other specimens are excellent and artistic as well.

JAY CRAWFORD, Shenandoah, Iowa.—Your specimens are very neat and on the artistic order.

ED. J. KOHLI, Monroe, Wisconsin.—The Soldiers' Memorial is a good piece of work, properly treated.

A. V. DONAHEY, New Philadelphia, Ohio.—Specimens excellent both as regards composition and presswork.

JAMES NEWMAN, Galveston, Texas.—Good taste and neatness are characteristic of the specimens you send.

P. L. PRYOR, Council Bluffs, Iowa.—The color specimens are all harmonious and good as to design and composition.

CARR, Prompt Printer, Cleveland, Ohio.—Specimens all of a high class, as regards both composition and presswork.

FRANK V. CRILL, Decatur, Illinois.—Cover-page neat and well designed, but the title-page is overornamented and date line too prominent.

FRED MELTON, Cassville, Missouri.—Specimens very neat and well displayed. Tint on the Craig heading a trifle strong, but well printed.

A. B. WOOD, Gering, Nebraska.—Envelope and booklet very creditable, leaning toward the artistic. Too much border and ornamentation on the statement.

"YIPE" MOLER, Iowa City, Iowa.—Neatness, good display, balance, whiting out and color schemes are characteristic of the specimens you send for criticism.

H. B. HATCH, Pittsfield, Illinois.—Specimens neat and creditable. Arrangement of office good. The plan of cataloguing material is commendable and shows system.

THE SAMUEL JONES COMPANY, Dallas, Texas.—Your specimens are all artistic as regards composition, design and presswork. The color schemes are harmonious and very pleasing.

CHARLES M. BERKHEIMER, Osterburg, Pennsylvania.—The envelope corners are your best specimens. The Bennett, Weyant and Shaefer headings are all very ragged in appearance, caused by poor balance and whiting out. Never

employ Bradley capitals for display lines. With this exception the *Echo* heading is a good one. Statement very neat, but the type is a trifle too small.

BARNEY BOATNOR, Hot Springs, Arkansas.—A decided improvement is evidenced on the bill-head over the reprint copy. Same is true as to the ads. Your ad. specimens are excellent.

CHARLES B. WRIGHT, New Brunswick, New Jersey.—The plan of your title-page is quite good, but it needs a light rule border to hold it together and make it have a finished appearance.

DON HARBECK, Watertown, Wisconsin.—The plan and composition on your letter-head is very good. The heading is neat, well balanced and correctly whited out. We see nothing to criticise.

MATT. KUMP, Xenia, Ohio.—There is a great improvement in the composition and presswork on the card of the People's Bank over the reprint copy. We think the copy furnished you was the most inappropriate for a banking house to send out that we have ever seen. You will undoubtedly get all the patronage of this firm hereafter.

A. L. GOULD, Babylon, New York.—Envelope corner good. Improvement evidenced in the bill-head over reprint copy. Can not comply with your request as to the specimens referred to, as they have been destroyed.

FRANK S. STUART, Binghamton, New York.—There is not a poor blotter in your entire collection. The vast amount of matter on each has been judiciously handled and well displayed. The presswork is excellent.

FAYETTE M. HERRICK, Watertown, New York.—Neatness, good taste and artistic ability are evidenced in the specimens you send for criticism. You have the best wishes of THE INLAND PRINTER in your new business venture.

ROSCOE THOMPSON, Hudson, Michigan.—Both of the card jobs are very poor, as you have surmised. The Ice Cream card is entirely too crowded and the type is much too large. The same is true of the other specimen. Neither of the ads. are good. They are too crowded, the type for the secondary wording too large and the ornamentation is too profuse and inappropriate.

H. W. JONES, Ipava, Illinois.—Taken as a whole your specimens are neat and well displayed. Judging from the other specimens, you could have done better with the Foote bill-head. However, it is an improvement over the reprint copy.

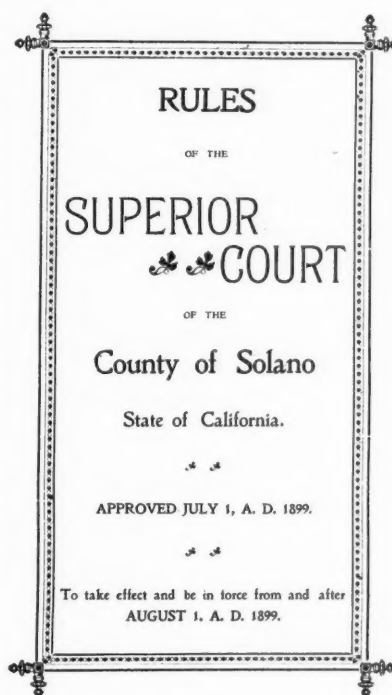
R. H. MILES, Stuart, Iowa.—We are indeed pleased to note the progress and improvement you have made in your work. The specimens now before us are decidedly the best you have sent. They are very creditable, and show painstaking care.

J. FRANK ELWELL, Phoenix, Arizona.—The pamphlet you refer to was not in the package of specimens. Your work shows improvement, but you can do better. For instance, in the Weiler heading, had you omitted the two

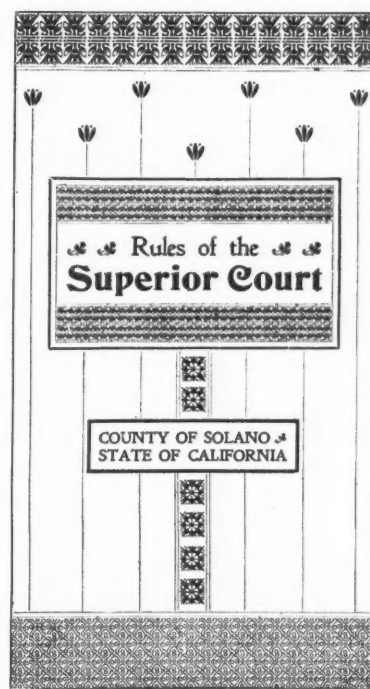
ornaments before and after the name, and set "Center Street Market" in 12 or 14 point Jenson, you would have had a very neat and attractive heading. The Talbot & Hubbard heading is your best specimen.

STANDARD PRINTING COMPANY, Pittsburgh, Pennsylvania. Blotter is excellent, artistic and attractive. We are not surprised that it has proved a trade-getter. This firm will be pleased to exchange specimens of blotters with other firms using this means of advertising their business.

LEA W. TAYLOR, Suisun, California.—We reproduce the cover specimens, examples Nos. 3 and 4. Mr. Taylor set the example No. 4, and it was deemed too fancy for this class of work, and he was instructed to set one after the style of an old copy of court rules. He thinks the No. 4 example better than No. 3. It is the best as to design and plan. We have some criticisms to make on it, however. The border bands at top and bottom should have been alike. No border should have been employed in the construction of the top



No. 3.



No. 4.

panel. The rules around both panels should have been of the same face. The vertical border connecting the two panels should have been omitted. The words "Rules of the" should have been set in the same type as "Superior Court." We see no objection to constructing court covers of this class on the plan of No. 4. The main thing is to have the text legible and easily read.

THE SENTINEL, Shenandoah, Iowa, issued a special number of the paper on June 20 which is a most creditable piece of work. The ads. show painstaking care and are very creditable to the compositors who set them. The same can be said of the workmanship in all departments.

A. V. INGHAM, Geneseo, Illinois.—While your reset jobs show improvement over the copy, we think that you could make still greater contrast. In church work we find that texts or type on that order always produce harmonious and pleasing effects when handled judiciously. Had you employed a larger size Satanick for main display on the church title-page in question the result would have been far better,

as the type employed for the main display is not harmonious as the job now is. Be sure your type harmonizes and strive more for forceful display.

HARRY H. McHoy, Huntingdon, Pennsylvania.—Your specimens numbered 1, 2 and 3 are poor as to color schemes and have too much border in their make-up, which prevents that clean-cut appearance so much to be courted. The border design on the fourth page of No. 4 should have been omitted. The first page of this folder is excellent, barring the

plan is all right. We reproduce the reprint copy of the Estes letter-head, example No. 5, and the job as reset by you, example No. 6. You made a decided improvement over the copy, but the left-hand section of your heading has a ragged appearance. We would advise moving the word "Hardware" over to the center under the name. Set the name in 14-point Jenson and if you have not got this size use 18-point capitals. You will then have but two styles of type employed on the heading, barring the script, which is not

B. S. ESTES



Hardware, Tinware, Paints, Oils, Etc.

Agent for the Celebrated Crawford Bicycles.

G. V. B. CUTLERY.

✻Radiant Home Base Burners, Air Blast Heaters and Cook Stoves.✻

DEVILS LAKE, N. D., 189

In reply to yours of the

No. 5.

curved line. The other specimens are very good as to design and show that the young men who set them have considerable talent, but it needs guiding in the proper channels.

F. M. HARRISON, Canton, Illinois.—Your card and letter-head are both good. The plan of bill-head is all right, but the display is a trifle wrong. The firm name is the most objectionable feature. The character "&" is not large enough. Had you not letter-spaced the name "Wilson" and placed an "&" of the same font at the right of the name, so as to make it flush with the name above it, the result would have been better. Try it and see.

ROBINSON P. HAMBLIN, Fall River, Massachusetts.—We think the piece of "freak" printing you send is the worst we have ever seen. When we see a piece of printing like this one we are reminded of the man who thought he was called

objectionable for such uses. There should also have been more margin at the top of the heading. We think these suggestions will prove helpful.

KITCHENER & WADE, Oakland, California.—The most striking combination is the red and purple. The purple and green is not bad, but we think you would have gotten more satisfactory results from complementary colors. By this we mean different shades of the same colors, but the shades must be far enough removed from each other to make a contrast. Your "Exhibit C" is a better job than that marked "B." The composition on "C" is a trifle ragged in appearance, and we think you have accorded too much prominence to the wording "Card Boards, Flats, Bonds, Envelopes." Your specimens of lace tint-work, printed from lace, show that you are resourceful. The work is well done. We

B. S. ESTES

Dealer In

✻Hardware....

Tinware, Paints, Oils, Etc.

Agent for the Celebrated Monarch Bicycle
G. V. B. Cutlery, Radiant Home
Cook Stoves and Bangler Vapor
Stoves.....

In reply to your favor of

Devils Lake, N. D., 189

No. 6.

by the Lord to preach the Gospel. He did no good at it, and a friend remarked that he had misunderstood the call; the Lord had called him to go and split rails. The man who attempted to do this job of printing evidently misunderstood his calling.

W. T. SHEXMAV, Devil's Lake, North Dakota.—The main faults in the Brown card lie in the faulty display. More prominence is accorded "Piano and Organ" than "Tuner." This wording should all have the same treatment on display. The ornament should also have been omitted. The changes suggested would help the appearance. The

would advise you to get up a new bill-head for your firm. The one you are using is not at all creditable.

A CORRESPONDENT asks the following questions, which we will endeavor to answer: "What must I use to make my gold ink distribute? It bakes to the ink plate and rollers and only adheres to the paper in patches." Use old rollers, keep the disk warm and reduce your gold ink with a tacky varnish. No. 4 varnish is all right. We have found this a good remedy and it will work, provided the gold ink is not so old as to be useless. Reduce it until quite thin. You will have to mix up small quantities at a time until you get

the proper consistency. "Is it necessary to use some sort of a dash or rule to separate the heading on a handbill from the text?" No. It is mostly a matter of taste. The character of the work and the text should govern the compositor in these matters. "Is it correct to set a handbill in the same shaped display as large newspaper ads. are set?" Yes. Provided the display is forceful there can be no objections to this style. We have seen excellent handbills made up from newspaper ads. "Is it correct to use a line or more of large type in the text matter of a circular? If it is, is it proper to use them on circulars to be sent out by Sunday schools?" It is all right to display, judiciously, any business circular. We do not think the type employed should be very large. Church work is, or should be, treated differently from mercantile work. We see no objections to using a few display lines if the subject matter demands it. We do not understand what you mean in your question regarding the note-head. Therefore can give you no intelligent answer. If you will be more explicit and make the case plain, we will try and answer it.

W. G. WILKES, Biloxi, Mississippi.—We admire the spirit in which you send in your specimens to be criticised. It is our earnest desire to be of some use and to try and help those who need it. We have no trade secrets, and we would



No. 7.

be glad to tell you or any one else the things that will help to make them better printers. While your letter-head is a good one as to design and composition, you can certainly freshen it up by a good, judicious color scheme. Print all the rules and border in a delicate blue tint, the wording "Biloxi Herald," date line, proprietor's name, "Established 1884" and "We Print Anything. Get Our Prices," in dark olive and the remaining wording in a pronounced burnt sienna. We would advise getting the best grades of ink and if you can not successfully mix your tints, buy them in tubes ready mixed. If you try this color scheme, send us a sample. You may not get the exact shades we have in mind and we would like to have you get them. Your card specimens are not good, the color schemes not being harmonious and the composition has a strained effect. Try simplicity in your designs. We reproduce the card of George E. Jones to illustrate a point in bad or injudicious display, example No. 7. More prominence is accorded the sentence "Satisfaction Guaranteed" than there is the business engaged in. "Paper Hanger and Decorator" should have been set in the italic gothic. "Satisfaction Guaranteed" should have been set in the size type employed for the wording at the bottom of the card and placed where this wording now is. The wording at the bottom of card should have been moved over to the left side of the panel. All ornamentation should have been omitted. Set the wording now at bottom of card in small lining gothic. Set it in a small panel and place a one-point black-face rule around it. So construct the large panel

that the margin at top, bottom and sides will be equal, and place the same face of rule around it that you employ for the small panel. This card is reproduced, not alone for your instruction, but also that others may have the benefit of it. We intend to reproduce more faulty jobs in the future and try to make the criticisms so plain that they will be of benefit to all readers alike.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—The bill-head of your firm is a beauty. Presswork, composition and embossing of a superior kind. Your other specimens

POWERS'

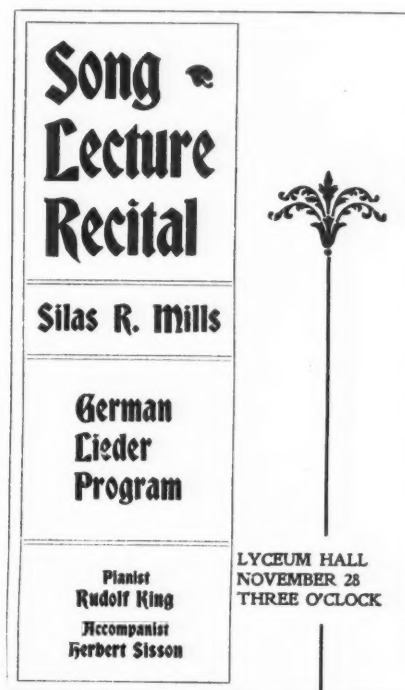
HACK and
LIVERY,*
STABLES

Cairo, Illinois.

No. 8.

are also excellent. We reproduce the Powers envelope corner, example No. 8, in order to show our readers where it could be improved. This is of the pattern termed "square design," and this plan should have been followed out all the way through. The name of town and State should have been set in 10 or 12 point Jenson caps, whichever size would make a line the same length as the name at the top. This is all the change needed to make the job about perfect.

WILLIAM B. BROWN, Kansas City, Missouri.—Your specimens are very neat and attractive, showing artistic ability. We reproduce one of your cover-designs, example No. 9.



No. 9.

The plan of this cover is very good, but it has one small fault. The reading matter at the right of the main panel should have been placed six points farther away from the rule on the left.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, \$1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

A NEAT and useful appliance has been introduced in England by Messrs. Lowe, Fletcher & Hume, of Chatham, Kent, which has for its object the supplanting of hand edge gumming. It is claimed that with it a saving of 200 per cent may be obtained over hand gumming, besides making a neater and cleaner job. The appliance has been adapted to a framework somewhat resembling a small Hickok ruling machine, where it can be utilized either as a gummer, or, by the addition of pens (it has pen-slides) for ruling faint-lines, etc. The cost of the gummer is such as to be within the means of any ordinary job printer.

SOMETHING FURTHER ABOUT ELECTRICITY.—The *Courier and Freeman*, of Pottsdam, New York, published the following in its issue of June 21 last: "Electricity in paper is often a serious matter in printing houses and various plans have been devised to obviate the difficulty, with but indifferent success. During the past year we experienced so much trouble in this respect that our foreman, Mr. Henry N. Baker, set his wits to work to devise a scheme which would thoroughly settle the question. He finally hit upon the idea of suspending two electro-magnets directly over the cylinder of the press, the poles hanging within a quarter of an inch of the sheet, and the problem was immediately solved. Since then we have not had the slightest trouble with electricity."

CAN NOT GET HIS PRINTING CLEAR.—M. H., of Milwaukee, Wisconsin, has sent a printed note circular, the ink on which is blue. He says: "Inclosed find sample; by looking at it closely you will find it blurs or slurs—whichever it is. Could you tell me the trouble? I have tried everything that I know of. The heavier the form, the more it blurs. The press used is an 8 by 12 Chandler & Price." *Answer.*—The sample sent shows that your rollers have not been in proper condition to distribute or lay on blue ink. They show that the ink has been too strong for their face, by which we mean that the rollers have been too soft or "mushy" to do their work. A set of old rollers, cleaned up, and a trifle stronger impression on the form—say, one sheet of the stock used for the job—would have yielded a much better result. Soft or fresh rollers are not suitable for distributing or printing strong black or good colored inks.

How J. F. O'Brien, of Colorado Springs, succeeded in producing a white border and title on a crimson ground may interest readers desirous of obtaining a similar result (although J. F. O'Brien has omitted to state just how he did the work). We quote his letter, and will ourselves supply the "how." He writes: "I had just finished another edition of the booklet when my delayed query was answered in your last number—too late for me to take advantage of suggestions offered. However, having had time on this last edition, I have succeeded in getting the result wanted; and seeing from current issue (July) of *THE INLAND PRINTER* that the question has aroused some interest, I send you a copy of the booklet as now printed." J. F. O'Brien has secured the "result wanted" by printing the form with silver ink. This was the

shortest way out of the difficulty, and has been advocated in this department time and again. The booklet is a creditable little job of composition and printing, and is from the press of our correspondent, Mr. James F. O'Brien. He has succeeded in neatly producing "A Colorado Wreath"—the title of the book.

SYNCHRONY.—Specimens of a new method of printing in colors synchronously, under this title, have been exhibited at the Turin exhibition lately, which have elicited some curiosity. The Turati printing firm, at Turin, is now experimenting with the process, but keeps the details secret. A French contemporary says the colors are printed first from solid blocks of ink, and the requisite tint or tints—an impression from the surface of each is deposited upon the sheets to be printed, automatic means being employed to raise the blocks of ink from time to time to the right height as the ink is consumed in printing. The design is subsequently printed in a neutral tint that will harmonize with the strong or ground colors. Some years ago an enthusiastic New York photo-engraver had progressed to a certain degree on similar lines, with this exception that, instead of the colors being in blocks, they were placed in partitions harmonizing to the shape of the design, and were automatically raised to the printing surface of the paper, when the impression then took place. The writer of this personally prepared the inks for the inventor, who abandoned the scheme because of the lack of capital to complete the method. A number of difficult yet beautiful specimens were produced and exhibited to personal acquaintances of the originator. The method is not considered seriously.

TO MAKE GOLD INK "STICK" ON ENAMELED PAPER.—B. C. A., of Homer, Michigan, writes: "Can you tell me how I can make a good quality of gold ink stick to enameled paper, so that it will not rub off when dry?" *Answer.*—Add a few drops of dammar varnish to the gold ink, and mix thoroughly. Usually, gold ink contains sufficient driers for all practical purposes, and when dry will hold on to most surfaces, whether enameled or otherwise—principally enameled surfaces, because this character of ink is intended for use on such papers. The trouble with most persons printing with gold or silver inks is that they expect them to dry about as quickly as do black or colored inks. This is a great mistake; for the simple reason that a metallic covered surface is not as susceptible to the quick action of dry air as ink consisting of color and varnish, and which is made to dry in a short time after printing. Gold or silver ink will also require longer time than ordinary to dry hard during wet or humid weather. Printed samples, with gold ink, have been sent to the writer by correspondents claiming that the ink rubbed off and could not be made to "stick," which, when they came to hand, could not be removed with a scrub-brush. *Time*—plenty of time—is necessary to dry and harden the surface of gold ink, in almost all cases. Carry a little more color-body of gold ink than would be considered requisite if using black ink.

DIFFICULTY IN PRINTING AND BRONZING ON OILED MUSLIN.—A sample of strong oiled muslin, representing an enameled leather pebble-grained surface, on which has been printed, in a somewhat unsatisfactory manner, the address of the manufacturers of the goods. The sender, C. P. D., of Warsaw, Indiana, says: "I am in the midst of a job of bronzing on oiled muslin. The result is not satisfactory. We apply the bronze in the usual way: bronze size, bronze, and brush lightly with cotton. The bronze smears, especially in warm weather. The cooler the weather the better the work—but even then the work is not up to what it should be. The job is good for about 60,000 impressions, and I want to give the party something good. Will you please advise me?" *Answer.*—If there is room—that is, margin enough—to print about six or more of the addresses at a time, we suggest that you have electroplates made, so as to

print several copies at a time, and have the work done on an embossing press, using leaf instead of bronze. If it is a case of *must print and use bronze*, then we suggest printing with good gold ink, adding a few drops of copal varnish to help hold on the gold ink. However, the work may be done in the usual manner by first smoothly applying to the surface of the oiled muslin a covering of powdered French chalk or magnesia. The impression should be somewhat stronger, whether printed with gold ink or with size, and then bronzed over thoroughly.

TWO COMPLAINTS—SLURRING AND TYPE-RISING.—H. G. W., of Lake City, Minnesota, has sent us two samples to demonstrate his meaning. He writes: "Inclosed find a copy of small envelope form which will itself illustrate what I wish to know. Along the bottom of each line of type there



STREET CARS ALONG THE NILE—1,000-YEAR FRANCHISE.

From collection of H. W. Fay, De Kalb Illinois.

is a faintness in the color—a sort of outline—which looks like a slur. I have tried a light impression, but the slur still remains, although not so pronounced. I also inclose a calling card in which the periods were bound to work up, despite all efforts of mine to keep them down. Have been troubled this way somewhat on all the type I have used from this font on small forms, such as calling cards." *Answer.*—Use projecting pins or gauges to hold envelopes *close* to the tympan and to carry them from the form. If envelopes are not held as stated they will touch the form lightly *before* the impression takes place. This will produce the double-impression appearance shown on the sample. In the case of the periods of the script fonts working up higher than the other letters, we can not account for their doing so other than that there is too much spring to the form, in which case we recommend that a quotation line be placed on either side of the script line, and that a few pieces of metal furniture be placed about these to hold them firmly in the chase, which should not be locked up too tightly. A small piece of cardboard (cut so as to be about half the height of regular spaces) dropped in between the words, so as to *grip the bottom* of the type line, will prevent any part of it working up. In the case of small forms, we recommend the use of metal furniture around the type lines instead of wood, so as to avoid spring in the form. We

also recommend the use of roller supports in the chases containing small forms, as by their use a much better result can be obtained by way of sharp rolling and clear printing.

TO OVERCOME WATERY APPEARANCE IN TINT INK PRINTING.—H. S., of Philadelphia, Pennsylvania, has sent us a printed sample showing a strong blue tint-ground on a well-coated and smooth white litho plate paper, regarding which he asks: "Will you kindly tell me if there is anything I can put in my ink to overcome watery appearance. I have used no reducer. The mixture is made up of \$1.50 bronze blue and \$1 white. The job was run on a quarter Chandler & Price press, using a three-inch fountain and three rollers. Where I have marked sample I had trouble with ink 'baking' on blocks. All of nipper hold was on one side; if I used a nipper on each side there was left an ugly mark down the

center. Is there any remedy for the baking?" *Answer.*—In the first place you have carried too much ink on the paper. If you must have as deep a blue tint ink as appears on the sample sent, then use a little more blue than you have done and carry less color on the form. This will help to reduce, if not entirely do away with the watery appearance, of the printed tint, and also reduce the liability of the ink baking on the plate. In the second place, your tinted ink seems *too strong in body* to cover smoothly and "lift" easily—it has too much "pull." The blue and white inks do not seem to "coöperate," for the blue rubs off easily, leaving a light tint underneath. We suggest as a remedy for the complaints, a better ink fountain—say a Johnson cylinder distribution fountain, capable of feeding any kind of ink properly; *reduce the strength of body* of the tint by adding to the blue and white inks a little good reducing varnish, or a small piece of lard, or vaseline, and then a *few* drops of dammar varnish; these are to be *thoroughly* mixed together before being put in the fountain. Lastly, let us state

that the printing of tints is quite a difficult matter; and unless the ink, the method of applying it, and other conditions thereto necessary, are fully understood, few pressmen can produce artistic work. By reducing the strength of the tint ink, carrying less on the form, and using *both* grippers with a *cut-out tympan*, there should be no further difficulty in producing smooth and clean presswork.

HAS TROUBLE WITH GOLD SIZE AND BRONZE-BLUE INK.—A. C., of Hamilton, Canada, writes: "I mail you a couple of jobs that we have had some trouble with. The large job was printed with \$2 bronze-blue ink, on a Gordon three-roller press, double rolled. The ink in the ink sample book was like the copy, but the sample sent shows the best we could do with it, which is not satisfactory. Kindly tell me where we are out on this job. Should it not have been worked off on a Universal? The embossed cover sent you shows that the gold bronze rubs off easily. The customer wanted gold letters, embossed up, for a cover. Is there anything that we can add to the gold size that will make it hold on the gold bronze better, or is the stock not suitable for this class of work?" *Answer.*—The wrapper submitted is far from being like what the customer wanted. Neither ink nor paper are alike, either in color or in quality. Your paper is a fairly good quality of supersized and calendered

book, while the copy is a splendidly coated lithographic plate paper. The ink is far below the quality shown on copy, regardless of its cost to you. It is not the proper color either. Send to the Fred. H. Levy Company, Ault & Wiborg Company, or to any of the first-class inkmakers mentioned in this journal, submitting a sample of the paper to be used, and explaining the color wanted, and you will likely get suited without trouble. This label job should be printed with well-seasoned rollers—*old ones*, if at hand—such that contain very little glycerin matter. With such, the ink could be laid on the form in a perfectly solid and smooth manner and thus imparted to the paper. The sample sent shows that your rollers have not been in a condition to do justice to the ink used. A Universal press, or a Gordon press with a Johnson cylinder disk-distribution ink fountain, would have greatly aided the execution of the work, although a well-equipped cylinder press would have excelled either on such a solid tablet as is shown in the center of this wrapper. As to the bronze rubbing off on the embossed cover, we suggest that you add a few drops of copal varnish to the sizing before applying the ink to the press. A good way to test the holding-on quality of a gold-size ink is to print and bronze a few copies only on the stock to be used in the job, and let these be tried the following morning, when, if the sizing is still too weak, more of the varnish can be added. The cardboard selected for the present job is one that causes similar trouble to others. The character of the finish and the manner of applying it has considerable to do with the size not being strong enough to hold on the bronze powder. Let the bronze *dry hard* on all work before embossing it up.

DIFFICULTY IN KEEPING DOWN QUADS AND SLUGS.—J. G. R., of Stratford, Ontario, sends the following letter: "We have a great deal of difficulty in keeping slugs and quads down in our eight-page newspaper. The chases are of skeleton type and new—a chase to each page; the columns are twenty inches long and seven to the page; matter consists of plate ads. and linotype; the rules are new, but not planed to suit the linotype lines, still I am confident that the fault does not lie in this, because quads and leads work up in ads. that are in chases which do not contain linotype matter. The chases are large enough to allow lengthening of columns two inches. This space is filled in with maple furniture. The make-ready is as follows: Forms all placed in position on bed of press, and unlocked, then chases containing loose forms are locked up on bed, planed down—first locking at bottom, then at sides, and then at the bottom again; after which they are tested for spring, by giving the planer a tap in center of form, and should it be sprung it is again unlocked, replaned, etc., until satisfactory. I am obliged to be particular in this respect on account of the lift of cylinders being so small that the blankets would be apt to drag on type when the bed reverses. The press is a double cylinder, with two rollers inking the form once to every impression; ink used same as that on web presses; speed 2,200 impressions per hour; runs smoothly, the bed reversing almost imperceptibly to the feeders; bed has only two supports, under impressions—that of tracks; but quads, etc., also work up, directly over these; diameter of cylinders, twelve inches. Very careful justification will keep down the quads and leads. Strange to say we have no trouble in this line with an eight-column four-page paper, the columns of which are twenty-four inches long, filling chases completely; but column rules receive special attention in this case. The make-ready is the same as in the other case, with exception that the blade of a jackknife is driven down alongside of column rules—loosening form up sidewise; after planing they are locked up at foot, the quoins at sides being fastened only sufficiently tight to keep them in place. Should I attempt to lock on sides, the rules would work up and 'slice' the paper. The column rules between and alongside of linotype are beveled to suit the ends of the linotype slugs." *Answer.*—Eight-page news-

paper forms are more apt to work up spaces, etc., on flat-bed presses than those consisting of four pages, especially so when the matter is held in skeleton chases. In cases of the kind mentioned we prefer to have the pages of forms supplied with column rules beveled to the requirements of the linotype slugs. Where such rules are omitted in pages, the tendency, when locked up, is to raise the contents of the chase from the bed of the press, because the "grip" of rules and slug lines is at the *shoulder* instead of at the *bottom*. With the beveled column rules in use the pressure from top to bottom of slug lines is about the same, hence a more perfect adjustment in the page. Then again, the travel of the bed and cylinder of the press is differently affected by the direction in which the columns of the form meet the rollers. As the columns run to the taking and leaving ends of the press, instead of from side to side, the rollers have a separate "pull" on all lines *individually* (as the bed passes backward and forward) which tends, less or more, to loosen them; the cylinder pushes the lines down again, but, in doing so, the movement is such as to permit the low material, such as spaces, leads, quads and furniture, to work up to printing height. In the case of four-page newspaper forms, the order is reversed, and here the rollers and cylinder simply run over the lines in the direction of their length, which forms, as it were, a numerous lot of small bearers, which are kept down to the bed of the machine by natural causes. But just here arises the opportunity of the *column rules* to "rock" themselves above the printing height, and to offend by often cutting through paper and blankets. This is a serious annoyance. Now, to aid in remedying the complaints stated, we advocate the use of the beveled column rule in all cases where linotype lines are used in pages, because they *grip the bottom of the slug type lines firmly* (as they should) instead of at the shoulder; these can be improved upon for the four-page form, by being *slotted*—with the head cross-rule—so as to fit and combine at top and bottom of columns. To this end, a steel foot-piece (instead of a piece of wooden furniture) also slotted for foot of column rule, should be used at the bottom of all pages. With such devices there can be little danger of the general annoyances caused where proper preventives are not employed. We shall be pleased to have the experience of other pressmen on this subject.

PATENTS.

The Hoes have three patents to record this month. No. 629,388 is by T. M. North, and is shown as applied to a rotary perfecting hand-fed machine, presumably for aluminum printing. The invention consists in devices for bringing the first cylinder C to a stop for accurate feeding, while allowing the other cylinder a continuous motion. In order to bring the impression cylinder smoothly to a stop, a brake, O, and strap, P, are employed. No. 629,087, also by T. M. North, is virtually a part of the same invention, and exhibits the stop-motion used. A is the plate-cylinder, and B the impression cylinder, and these are geared together during the printing, but during the stop assume the position shown in the drawing. The coupling-levers, 20 and 21, are operated by the large cam 60 to bring the cylinders into mesh again. No. 628,148 is a brake and adjusting device for web rolls of printing presses, by J. M. Rice.

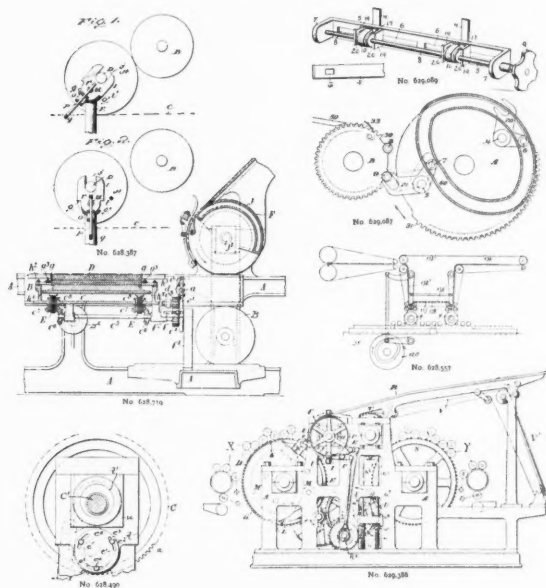
In patent No. 628,490, C. Potter describes a mechanism for raising a cylinder so that the shafts will work against the upper side of the bearings, when they are worn, thus preventing any play or jumping of the cylinder on the impression. He shows several ways in which this may be done, each involving the use of eccentrics or levers in some way. In the illustration an eccentric, *e*¹, is employed.

A gripper attachment for platen presses emanates from A. W. Knox, of New York, as No. 627,856. He uses tie-bands between the grippers and a wire crosspiece to assist in removing a sheet, as of a two-page form. As printers

have done the same thing with strings and rubbers for a couple of generations, we are surprised that he succeeded in securing a patent on the device.

Richard L. Berry, of Orangeburg, South Carolina, has devised patent No. 628,387 for lifting a form-roller out of contact with the form or a distributor. The journal is hinged at O, and may be thrown quickly into either position, as in the drawings.

A new gripper for platen presses is the subject of patent No. 629,089, by A. Olmesdahl, of New York. The gripper is fastened with a square hole, 18, so that it will not turn, and it is tightened in place by a cam, 10, which is set by a



hand-grip, 9, from outside the press. This is certainly better than the old plan of a nut and wrench, with which the form was occasionally battered, and the knuckles frequently skinned.

George E. Pancoast, of Brooklyn, has patented (No. 628,592) some combinations of printing couples for web color-printing machines, avoiding the use of turning bars, so as to run the web in straight lines.

Henry Stamm, of Plauen, Germany, in patent No. 628,557, shows diagrammatically a method of feeding from a web, cutting off the sheet, passing to two printing cylinders operating on a flat bed, and carrying to delivery. The cylinders oscillate, and the sheets are alternately presented from either side.

A peculiar machine is the polychrome press of H. De-Montin, of London, patented as No. 628,719. In place of a form is the color-block D, which is heated so that it may give off color to the sheets as it is rolled under the cylinder. The block is not necessarily of one color, as the inventor describes means for arranging different colors mosaic-like. The process is interesting, but it seems to us not commercially practical. Nevertheless, a company has been formed in London to promote it.

MR. HUNEKER tells a story of Herbert Spencer playing billiards with an antagonist who ran out without giving the philosopher a chance to handle his cue. "Sir," said Mr. Spencer, "a certain ability at games of skill is an indication of a well-balanced mind, but adroitness such as you have just displayed is, I must inform you, strong presumptive evidence of a misspent youth."



BY MUSGROVE.

I want the experiences of advertising printers, with samples. I will criticize and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer, with 5 cents in stamps to pay postage.

SAMUEL BOONE, JR., 1620 East Pratt street, Baltimore, Maryland, sends me several blotters. The best one is on a gray stock, printed in dark green and brown.

"I do as good work for you as for myself," says a printer. Some printers might alter that very clever phrase, and say, "I do better work for you than for myself, for I do mine when I have nothing else to do."

THE Providence Albertype Company, Phillipsdale, Rhode Island, sends me a beautiful calendar for July, in three panels, tied together with silk ribbon. The middle panel has a plattype of Knaus' famous painting, "Caritas."

W. E. DAVIES & Co., Utica, New York, send out blotters. On each one they quote a letter from a satisfied customer; on each one they have a special offer to make. Both are good ideas in their places, as small parts of the set-up.

PATTERSON BROTHERS, Holly, Michigan, borrow a bit of advertising verse that appeared on a blotter of Caldwell & Calvert's New Whatcom, Washington, recently reproduced here. The little blotter lacks the life and snap of its original.

THE Ivy Press, Lincoln, Nebraska, sends out a very fetching little card, "Darn That Fly!" which will be recognized by those of us who have read the immortal Billings. The darned needle and the fly are good accessories, but it might have improved it to have had the needle stuck through the fly!

THE Maryville (Mo.) Tribune, "the best local weekly in the United States," sends me a handsome little booklet, "Not What We Say—But What Others Say." The booklet is interesting. I read it through, and it is the first booklet advertising a country weekly that I ever could read through.

DEAN-HICKS PRINTING COMPANY, Grand Rapids, Michigan, sends me a booklet, "The Story—Of How We Outgrew Our Cover," in which is cleverly written the story of why they had to change their name in order to enlarge their business and their company. The idea is given emphasis by making the cover about a half inch too small.

Do you want to see printing that will stir your printer souls, you run-down-at-the-heel, discouraged, price-cutting printers? Send 10 cents to the Champlin Press, 74 East Gay street, Columbus, Ohio, and ask them to send you a copy of their "Honey Jar." It is good reading, but it is better printing. The materials are of the kind that any up-to-date man may get out of his paper house nowadays. It has a flavor of the old master printers about it, i. e., a style and individuality all its own. In these days of dull commonplace and financial grind, it does one's heart good to see such advertising as the Champlin Press is doing. If I can induce Mr. Ward to do it, I am going to have some of his experiences here, with some samples, too.

I HAVE a blotter from a close reader of this department, Mr. —, of the Salem Press Company, Salem, Massachusetts. He gives a whole book on his blotter. He frankly says, in his style, "It is a long story, and it is all here." This blotter is evidently published by a printer who considers timeliness and the taking advantage of the moment's topic one of the prime essentials of good advertising. It is

used to commemorate the fact that our ambassador to the Court of St. James was born at Salem, Massachusetts. It is a compliment to Joseph, but I do not consider it a good ad. The facts no doubt were published in Salem papers, therefore it was not novel; it is too forbidding in display to be easily read, and the ordinary business man has not time to read a biography between letters at his office.

THE perfect taste that so manages simplicity that it does not make it appear bald and crude, marks the work of Carr, Prompt Printer, 214 Seneca street, Cleveland, Ohio. It is extraordinary what amount of expressive individuality a clever printer can get into a mere type display. Here is one of Mr. Carr's blotters, not the best, but as the best one came to me badly damaged I reproduce this one. This work of Mr. Carr's amounts almost to genius, in the great restraint he shows both in the amount he places on his blotters and in the way he displays his copy.

Are you fastidious about your printing?

"We should imagine the customer to be most fastidious indeed who could not be satisfied with Mr. Carr's work."—*British Printer*.

CARR, PROMPT PRINTER,

214 Seneca Street, Cleveland.

HERE is a letter that I like to receive from the readers of this department, not because it shows some one to be in trouble, but it shows that our printer-readers when in trouble turn naturally to THE INLAND PRINTER for assistance:

"*Musgrove*":

MILWAUKEE, August 6, 1899.

DEAR SIR,—Having noticed the repeated assertions of printers that blotters pay, we have been making an effort along that line and send out 1,500 each month. Thus far our returns from firms in the upper part of the State have amounted to but two requests for figures. As we intend to make a six-month or twelve-month effort in blotters, could you in your valued columns give us any desired "tips" or suggestions. We mail herewith the three that we have gotten out so far, with a request for criticism thereon.

Your respectfully,

GEORGE J. WALTER.

The blotter sent is typical of the other two. Evidently Mr. Walter expects orders from out of town, for he mentions that "returns from firms in the upper part of the State have amounted to but two requests for estimates." It is surprising that he got them. The blotters are neatly printed, generally well arranged, and although the designs are not marvelously well executed, yet I could pass by this minor defect, to mention the vital one, i. e., these blotters are entirely for home trade. Where does Mr. Walter mention once that he will look after mail-order business? What specific offer does he make for mail-order business? Mail-order printing demands a specific proposition, some one idea brought out and a promise made. If Mr. Walter would take his list of people and go over them carefully, weeding out the unlikely ones, who are nearer to good plants, and then lift the form and insert in his blotters five or six lines of mail-order advertising for the part of the edition that goes out of town, talking about stationery, which many want done better than small local offices can do it; about folders, booklets, catalogues, bringing out the lowness of price, or the quickness, or the superior style of his work, he would, to my mind, reap more results. Blotters are excellent mediums of advertising, but they must be used with intelligence, and many printers blame the means for not bringing returns

when, as in Mr. Walter's case, they have not used a good thing properly. Sending out 1,500 blotters a month for six months should mean a comparatively large increase in the business where they are circulated. Mr. Walter must, however, talk about the business he wants. While he may not be a specialist, tied to one line of work, he must offer special things. The department stores do not confine themselves to one line, but they are specialists, i. e., they make a specialty of selling everything, and offer something special in each of their lines in their ads. Mr. Walter might take his cue from them.

EZEKIEL WEBSTER.

Ezekiel Webster, brother of Daniel, was himself a famous lawyer, of majestic form, penetrating eyes and a massive head; his complexion, however, unlike Daniel's, was light. It was to Ezekiel that Daniel Webster wrote the following message, since become famous. It was in a letter saying that the family could not send any money to Ezekiel, then at Dartmouth College. Daniel went on in this strain: "I have now by me two cents in lawful Federal currency. Next week I shall send them, if they be all. They will buy a pipe; with a pipe you can smoke; smoke inspires wisdom; wisdom is allied to fortitude; from fortitude it is but one step to stoicism; and stoicism never pants for this world's goods—so perhaps my two cents, by this process, may put you quite at ease about cash." The death of Ezekiel

Webster was dramatic. On April 10, 1829, he was making a plea before the Merrimac bar at Concord. He was standing erect. The courtroom was crowded, for whenever the lawyer from Boscawen made a plea the people flocked to hear him. Judge, jurors, lawyers and audience were listening to his words, and noticing the play of his clear-cut features and the manly dignity of his commanding presence. He was speaking with vigor and earnestness. He closed one branch of his argument, uttered the concluding sentence and final words distinctly, and with his accustomed cadence, his form as erect as ever, his eye clear and bright, his arms hanging naturally by his side; and then, without a murmur, a groan, a lisp, raising not a hand, catching at nothing, with no bending of a joint or quivering of an eyelid, he fell backward upon the floor—dead. With the quickness of the lightning's flash, from the full vigor of a manly life, at the age of forty-nine, he died—one of the most remarkable deaths on record.—*Boston Transcript*.

TO CLEAN WINDOWS.

Choose a dull day, or at least a time when the sun is not shining on the window; when the sun shines on the window it causes it to be dry streaked, no matter how much it is rubbed. Take a painter's brush and dust them inside and out, washing all the woodwork inside before touching the glass. The latter must be washed simply in warm water diluted with ammonia. Do not use soap. Use a small cloth with a pointed stick to get the dust out of the corners; wipe dry with a soft piece of cotton cloth. Do not use linen, as it makes the glass linty when dry. Polish with tissue paper or old newspapers. This can be done in half the time taken where soap is used, and the result will be brighter windows.—*Business*.

Good authors study nature and write books. Good financiers study people and make money.—*S. O. E. R.*

Standard LINE

INCREASING
Number of Faces

FURNISHED
On Great System

Member of a Useful Family
COMPANION SERIES

Trio of Elegant Faces | Designed in Three Widths
OUR STUDLEYS | **EXTENDED LATEST**

Extended Studley

FINISHED
Good Letter

BEST
Printed

EXTENDED STUDLEY Prices of Fonts

6-Point, 25a 15A,	\$ 2.00
8-Point, 22a 14A,	2.25
10-Point, 18a 10A,	2.50
12-Point, 16a 10A,	2.80
14-Point, 14a 8A,	3.00
18-Point, 9a 5A,	3.20
24-Point, 7a 4A,	4.00
30-Point, 5a 3A,	4.70
36-Point, 5a 3A,	6.40
48-Point, 4a 3A,	10.75
60-Point, 4a 3A,	17.25

PERFECT
Fine Output

JOBS
Graced

Originated and Cast
Solely by the

INLAND

217-219 Pine Street
SAINT LOUIS

Type Foundry

Ameri
can
Type
Found
ers
Com'y



18 Point Barta Border No. 241, 30 Inches, \$1.50

Some Big Metal Type

{ Cast complete in caps, lower case, figures and points

The Jenson Heavyface is made in ten sizes, from 12 to 120 Point

120 Point Jenson Heavyface

BIDS

It is a companion letter to Jenson Old Style and the Jenson Italic

96 Point Jenson Heavyface

Echoed

Send to nearest Branch for complete showing of series, with prices

72 Point Jenson Heavyface

HOMER

The Howland Series is now complete from 6 to 120 Point, 14 sizes

120 Point Howland

MINED

Figures accompany all sizes of both Howland & Jenson Heavyface

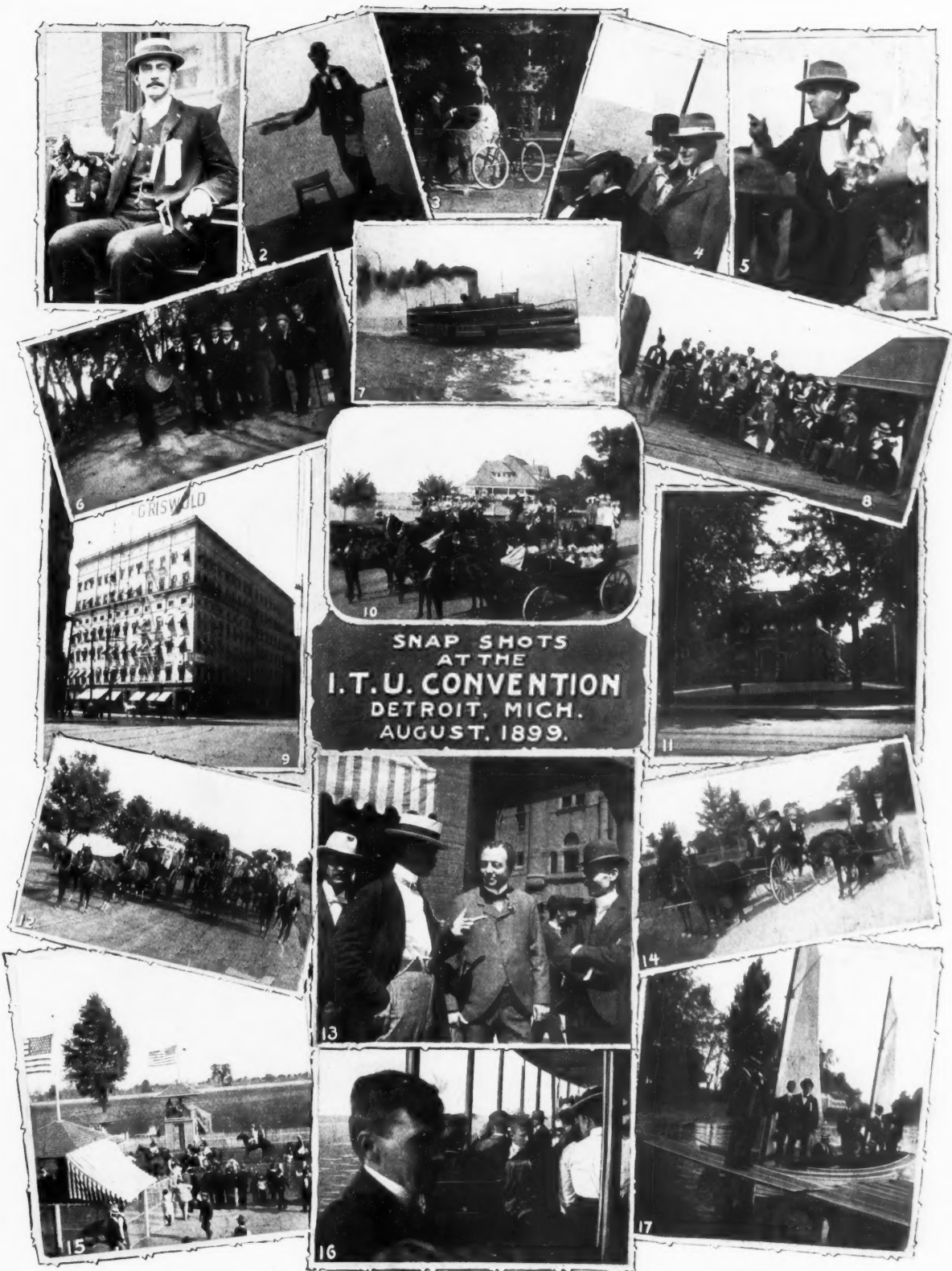
96 Point Howland

Sun Bath

All big sizes are cast in hard type metal of a most superior quality

72 Point Howland

AMERICAN

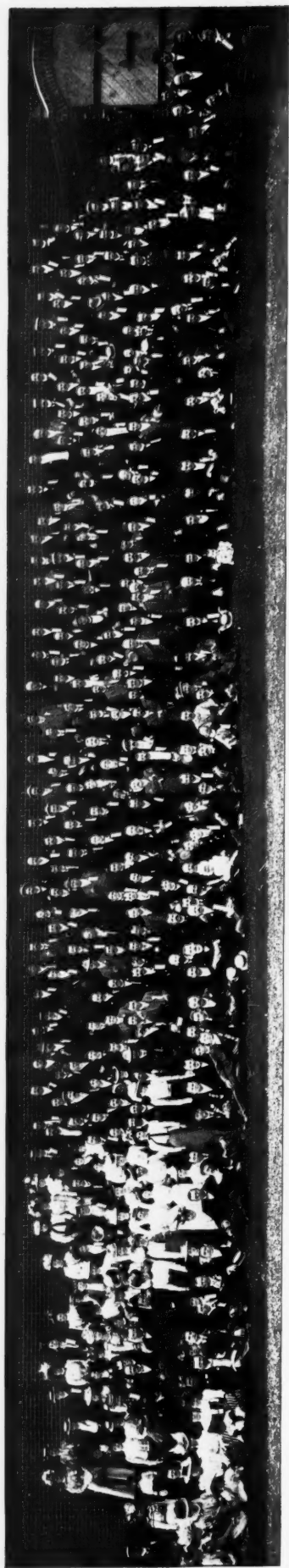


**SNAP SHOTS
AT THE
I.T.U. CONVENTION
DETROIT, MICH.
AUGUST, 1899.**

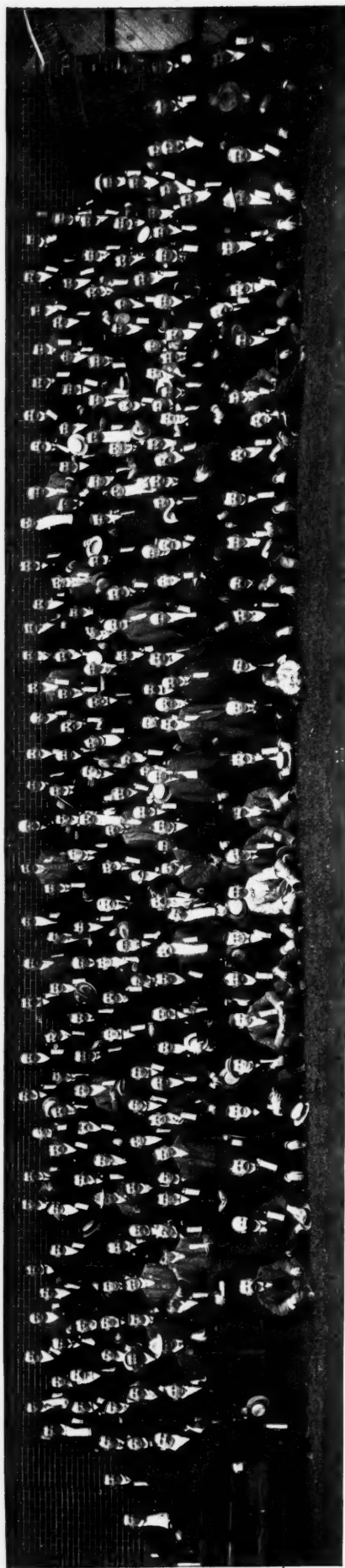
- 1—Chairman Black and his Bouquet.
- 2—Bill Kennedy's Plate of Corn Cobs.
- 3—Newsboys' Fountain, Belle Isle Park.
- 4—Charles Deacon and Group on the Lake Trip.
- 5—Frank Morrison in Characteristic Attitude.
- 6—A few of the Idyllers.

- 7—City of Toledo Overhauling the Sappho.
- 8—Members of the Idyller Club.
- 9—Convention Headquarters.
- 10—The Line-up on the Tally-ho Trip.
- 11—Governor Pingree's Home.
- 12—Another View of the Tally-ho Party.

- 13—An Argument with Landlord Postal.
- 14—The Boys Who Had Their Own Tally-ho Ride.
- 15—View at Highland Park Race Track.
- 16—A Stray Shot on the Star Island Trip.
- 17—The Idyllers and Their Yacht.



DELEGATES, EX-DELEGATES, VISITORS AND LADIES.

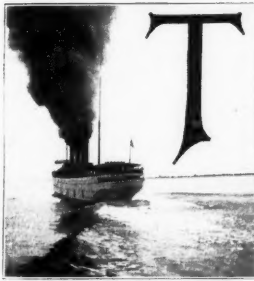


DELEGATES AND EX-DELEGATES.

FORTY-FIFTH CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

Group pictures taken at Waterworks Park, Detroit, Michigan, August 15, 1899, by C. M. Hayes.

THE FORTY-FIFTH CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.



STEAMSHIP NORTH LAND PASSING THE SAPHO ON STAR ISLAND TRIP.

THE forty-fifth convention of the International Typographical Union, held in Detroit, Michigan, August 14-19, 1899, was the largest in the history of the organization, with the single exception of the convention in Chicago during the World's Fair. Even that meeting exceeded the Detroit convention in point of attendance by less than a score of delegates. Perfect weather, the most admirable arrangements as to a meeting place and other conveniences, the even

temper of the delegates, the hospitality of the Detroit citizens, and the many important legislative matters taken under consideration and provisionally adopted, serve to mark the Detroit convention as one unique in the annals of the International Typographical Union.

Contrary to the general expectations, matters of great importance were broached at the convention, and some of the amendments adopted, if sustained by the referendum, will have a far-reaching effect upon the future of the organization. Perhaps the most radical step taken was in the direction of accumulating a great defense fund; and while it is by no means certain that the referendum will stand by the convention's idea, more especially since President Donnelly and other leaders are inclined to doubt the advisability of the creation of such a fund, the proposition will afford the local unions a subject for grave consideration and debate. Plans for the better organization of printers were given due consideration, and a number of them put in the shape of amendments to the laws of the International Typographical Union. Several executive sessions were held, in which means were adopted for carrying on contests in which the union finds itself involved in various parts of the country. The utmost spirit of fairness characterized all the debates, and it



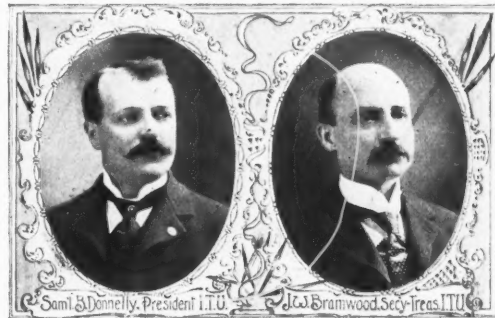
DETROIT'S WELCOME ON THE CITY HALL.

was very noticeable that less acrimony was displayed toward employers as a class than at some preceding conventions. The amicable agreement reached by the representatives of the Union and those of the Typothetæ on the shorter workday question is probably responsible for much of the good feeling displayed.

The convention opened in Strassburg's Academy on Monday morning, August 14. The usual preliminaries were

observed—Mr. A. B. Hall, private secretary to his honor, Mayor William C. Maybury, extending a welcome on behalf of the city, and President Donnelly responding. The following delegates were given seats in the convention:

- 1, Indianapolis—Ed P. Barry, Robert H. Grubbs.
- 2, Philadelphia—Ernest Kreft, William B. Stout, John A. Churchill.
- 3, Cincinnati—James A. Hennesy, Ed L. Hitchens, William P. Crozier.
- 4, Albany—Philip T. Daly.
- 5, Columbus—Alban F. Myers, Joseph T. Hayes.
- 6, New York—D. F. Ryan, A. B. Corcilus, William E. Dillon, S. Oppenheimer.
- 7, Pittsburg—J. W. Keller, Patrick M. Carey, Walter H. McKee.
- 8, St. Louis—Fred A. Raithel, Robert W. Francis, Wallace W. Cato.
- 9, Buffalo—T. F. Chute, J. A. Kelly.
- 10, Louisville—James A. Caldwell, Hugh H. Ellis.
- 11, Memphis—J. H. Harris.
- 12, Baltimore—Henry A. McAnarney, Arthur L. Jackson.
- 13, Boston—Clarence A. Noble, Frank Baker, John J. Chase, Hugh O'Halloran.
- 15, Rochester—Thomas F. Moore.



PRESIDENT DONNELLY AND SECRETARY-TREASURER BRAMWOOD.

- 16, Chicago—John McParland, William M. Horne, George W. Day, Jacob Betten.
- 17, New Orleans—John R. George, John A. Byrne.
- 18, Detroit—Charles O. Bryce, Charles Roepke.
- 19, Elmira—L. S. Gibbs.
- 20, Nashville—John F. Lee, Theodore Perry.
- 21, San Francisco—J. T. Houston, C. E. Hawkes.
- 23, Milwaukee—W. E. Phillips, M. P. Walsh.
- 28, Galveston—J. T. Quigley.
- 29, Peoria—J. A. Stevenson, E. J. Goulden.
- 30, St. Paul—R. R. Miller, E. C. Ives.
- 33, Providence—Rudolph De Leeuw.
- 39, Grand Rapids—William H. Stewart, James E. Loomis.
- 42, Minneapolis—John W. Hays, Charles A. Greenwood.
- 48, Atlanta—Clint C. Houston.
- 49, Denver—R. E. Herrick, W. F. Boardman.
- 53, Cleveland—A. T. Proctor, Charles H. Quayle.
- 55, Syracuse—Thomas J. Costello, John C. Daley.
- 57, Dayton—Thomas W. Howard.
- 63, Toledo—Charles S. Brown.
- 64, Lafayette—J. J. Reitemeier.
- 67, Lockport—Daniel E. Craine.
- 71, Trenton—Henry S. Swing.
- 72, Lansing—Oscar L. McKinley.
- 77, Erie—Harry C. Gould.
- 78, Fort Wayne—E. D. Scheiman.
- 79, Wheeling—Ned Sims.
- 80, Kansas City—E. B. Howard, Eugene Kirk.
- 81, Bay City—Garrie C. Laing.
- 82, Colorado Springs—C. C. Wetmore.
- 86, Reading—Charles S. Butler.
- 87, Houston—Max Andrew.
- 88, Hannibal—C. Morton Waelder.
- 91, Toronto—Robert S. Burrows, George W. Dower.
- 97, Peru—John Diehl.
- 99, Jackson—William T. O'Brien.
- 101, Columbia—John S. Leech, Charles E. Holmes, Harry B. Goodrell, Timothy M. Ring.
- 102, Ottawa—C. S. A. Renaud, P. M. Draper.
- 103, Newark—John T. Hudson, Thomas J. McHugh.
- 104, Birmingham—C. J. Deaton.
- 107, Twin City—George E. Morgan.
- 110, Union Hill—John T. Boyle.
- 111, Knoxville—W. D. Hendricks.
- 112, Scranton—Frank Evans, Isaac Harris.



A FEW FAMILIAR FACES AT THE CONVENTION.

- 117, Springfield—W. C. Hewitt.
 118, Des Moines—R. V. Brown, Harry Songer.
 122, Kalamazoo—E. R. Weldin.
 127, Hartford—M. W. Molumphy.
 129, Hamilton—Henry Obermeyer.
 132, Camden—John R. Bailey.
 133, London—John McLean.
 146, Charleston—L. A. Fraser.
 154, Ann Arbor—C. G. Cook.
 162, Jacksonville—Joe Sherouse.
 166, Adrian—W. L. Agnew.
 173, Dallas—H. G. Stephenson.
 177, Springfield—H. H. Eads.
 180, Sioux City—W. J. Worst.
 182, Akron—J. L. Cooper.
 185, Bradford—Nicholas W. Buckley.
 190, Omaha—A. E. Butler, S. S. Smiley.
 199, Zanesville—Ed Fulkerson.
 200, Youngstown—Theo. Arens.
 202, Seattle—W. G. Armstrong.
 203, Bluff City—George D. Riggs.
 209, Lincoln—Harry S. Stuff.
 213, Rockford—W. H. Tousley.
 226, Vancouver—F. W. Fowler.
 230, Danville—T. E. Belton.
 233, Niagara Falls—L. J. Hyde.
 238, Steubenville—Harry P. Boyer.
 266, Elkhart—Walter F. Weir.
 288, Galesburg—O. W. Walkup.
 292, Rotterdam—William F. McGrath.
 300, Port Huron—John W. Stoutenberg.
 302, Quebec—Felix Marois.
 305, Newburgh—William E. Powers.
 306, Alton—John Riley.
 308, Watertown—Frank H. Lewis.
 317, Woodstock—E. B. Brown.
 330, Bohemian (Chicago)—K. V. Janovsky.
 332, Muncie—J. B. Besack.



THE OFFICIAL BADGE.

GERMAN-AMERICAN.

- 6, Cleveland—Robert Bandlow.
 14, Indianapolis—Hugo Miller.
 21, Detroit—Albert Schulze.

STEREOTYPERS AND ELECTROTYPERS.

- 1, New York—James J. Williams, James J. Freel.
 2, Boston Stereotypers—Charles Ashton, James Dellagana.
 4, Chicago—John S. Healy.
 6, Kansas City—Charles A. Sumner.
 8, St. Louis Stereotypers—S. Calderwood.
 9, Detroit—Charles A. Puget.
 17, Washington Electrotypers—Edmund F. Murto.
 19, Washington Stereotypers—W. S. Whitmore.
 21, Toronto—J. H. Huddleston.
 25, Buffalo Stereotypers—Robert Mann.
 31, Cincinnati—William H. Wall.
 35, Cleveland Electrotypers—Wm. Tenhagen.
 36, St. Louis Electrotypers—McArthur Johnston.
 37, Akron—A. J. Glennon.
 38, Indianapolis—J. F. Frey.

PHOTO-ENGRAVERS.

- 1, New York—James G. Cain, P. F. Fagan.
 4, Buffalo—A. E. Blanck.
 5, Chicago—Jas. Ryan, Jr., Edw. Hegberg.
 10, St. Louis—Louis Flader.
 12, Detroit—E. J. Metzen.
 15, Toledo—Joseph R. Lee.
 17, Washington—Robert G. Hill.
 19, Milwaukee—N. F. White.

MAILERS.

- 1, Boston—John D. Fenton.
 2, Chicago—J. J. Kinsley.
 3, St. Louis—William F. Reichholdt.
 5, Toronto—Fred Eatherly.
 6, New York—Thomas J. Canary.
 7, Kansas City—C. J. Winn.
 11, Buffalo—J. G. Richardson.
 12, Cleveland—Charles R. Davis.

NEWSPAPER WRITERS.

- 4, New York—J. J. Burns, F. A. Mallory.

Standing committees were appointed as follows:

Credentials—Betten (Chicago), chairman; Deaton (Birmingham) Wall (Cincinnati Electrotypers), Caldwell (Louisville), Harris (Scranton).

Laws—Ring (Washington), chairman; Riggs (Council Bluffs), Byrne (New Orleans), McParland (Chicago), Freel (New York Stereotypers and Electrotypers).

Appeals—Armstrong (Seattle), chairman; Scheiman (Fort Wayne), Ryan (New York), Leech (Washington), Frey (Indianapolis Stereotypers).

Returns and Finances—Hennessey (Cincinnati), chairman; Cato (St. Louis), Dower (Toronto), Howard (Kansas City), Hays (Minneapolis).

Childs-Drexel Home—Boardman (Denver), chairman; O'Halloran (Boston), Houston (San Francisco), Stout (Philadelphia), Wetmore (Colorado Springs).

Subordinate Unions—Houston (Atlanta), chairman; Marois (Quebec), Powers (Newburgh), Buckley (Bradford), Eatherly (Toronto Mailers).

Miscellaneous Business—McAnarney (Baltimore), chairman; Stevenson (Dallas), Quayle (Cleveland), Daley (Syracuse), Hegberg (Chicago Photo-Engravers).

A large number of communications and proposed amendments to the constitution were presented and referred to committees.

Secretary-Treasurer J. W. Bramwood presented a financial report covering the transactions of the Union up to August 8. The report showed a balance on hand of \$26,154.62, apportioned as follows: Burial fund, \$6,904.22; executive council, \$18,887.95; general fund, \$145.95; shorter workday committee souvenir fund, \$216.50.

SECOND DAY.

Tuesday morning's session started off by adopting a resolution offered by Delegate Corcilius, of New York, approving of the action of New York Typographical Union, No. 6, in its efforts to secure the enforcement of the scale of prices

in the New York *Sun* office, and promising moral and financial support.

Article XXII of the constitution, relating to the referendum, was amended to give to the Executive Council the power to fix the time at which subordinate unions shall vote upon propositions submitted by the convention, but which must be within three months of the time the convention adjourns.

The proposition of Delegate Barry, of Indianapolis, to remove the bars from non-printer members of the union and allow them to work at any branch of the business they may elect, without being required to work only at that branch at which they were employed when elected to membership, led to a full discussion of the machine-tender question in all its phases. The amendment was adopted by a vote of 122 to 33. Its effect, if sustained by the referendum, will be to permit machine-tender members to become operators at their own pleasure.

The Committee on Laws reported an amendment to abolish annual conventions and hold them biennially, but the convention refused to concur in the recommendation.

Invitations to hold next year's convention in Milwaukee, Toronto, Ontario, and Birmingham, Alabama, were read.

A letter from former president Edward T. Plank, Boise City, Idaho, was read, asking for financial relief. Mr. Plank reported that he was ill and destitute, and asked for a loan. The convention instructed the trustees of the Childs-Drexel Home to take care of Mr. Plank until he is able to be taken to the Home.

THIRD DAY.

In opening Wednesday morning's session, President Donnelly submitted a statement correcting the report that Mr. Kohlsaat, proprietor of the Chicago *Times-Herald*, was antagonistic to the typographical union. Mr. Kohlsaat had informed Mr. Donnelly that his sympathies were with the union, but that he was in honor bound to stand by the Publishers' Association in the controversy with the union, owing to his membership therein.

The question of establishing an adequate defense fund was taken up and thoroughly discussed. A proposition by Presi-



RECEPTION COMMITTEE, DETROIT TYPOGRAPHICAL UNION.

dent Donnelly, giving the Executive Council power to levy a special assessment, not to exceed 50 cents in any three fiscal months, upon the membership for the benefit of the defense fund whenever that fund shall fall below \$20,000, was adopted.

A vote was taken on the place for holding the next convention. It resulted as follows: Birmingham, 78; Milwaukee,

84; void, 5. Milwaukee was declared the choice of the convention.

A proposition submitted by President Donnelly requiring all foremen to be active members of the union, and giving subordinate unions the right to admit proprietors to or exclude them from membership, was adopted.



THE MAJESTIC, DETROIT'S HIGHEST BUILDING.

Following the announcement of the appointment of the following special committees, an adjournment was taken till afternoon:

President's Report.—Bryce (Detroit), chairman; Carey (Pittsburg), Hewitt (Springfield), Cook (Ann Arbor), Perry (Nashville).

Apprentices.—Oppenheimer (New York), chairman; Herrick (Denver), Hitchins (Cincinnati), McHugh (Newark), Raithel (St. Louis).

Resolutions.—Hendricks (Knoxville), chairman; Williams (New York Stereotypers), Costello (Syracuse), Kreft (Philadelphia), Cain (New York Photo-Engravers).

Machine Tenders and Typesetting Devices.—Ives (St. Paul), chairman; Barry (Indianapolis), Corcilus (New York), Day (Chicago), Howard (Dayton).

Labels and Boycotts.—Bandlow (Cleveland G. A.), chairman; Holmes (Washington), Stewart (Grand Rapids), Churchill (Philadelphia), Kinsley (Chicago Mailers).

Government Ownership and Copyright.—Harris (Memphis), chairman; Jackson (Baltimore), Reitemeier (Lafayette), Craine (Lockport), Sherouse (Jacksonville).

Organization.—Stuff (Lincoln), chairman; Fads (Springfield), Hill (Washington Photo-Engravers), Canary (New York Mailers), Fulkerson (Zanesville).

Thanks.—Baker (Boston), chairman; Crozier (Cincinnati), Daly (Albany), Renaud (Ottawa), Boyle (Union Hill).

Special Committee on Uniform Trials and Charges.—Leech (Washington), chairman; Noble (Boston), Walkup (Galesburg), Dillon (New York), McKee (Pittsburg).

At the afternoon session the time for non-printer proof-readers to become members of the union was extended to six months after July 1, 1899.

A number of important propositions were discussed and voted down.

The Shorter Workday Committee submitted the following report:

DETROIT, August 15, 1899.

To the Officers and Members of the International Typographical Union:

GENTLEMEN,—The Shorter Workday Committee begs leave to present its final report, and in doing so would congratulate the craft on the substantial progress that has been made since its appointment in March, 1897. At the same time it feels that even more satisfactory results would have been obtained had the committee not been retarded in its work by the lack of funds, consequent on the refusal of the membership to adopt a plan for providing the sinews of war, and also by the apathy which too often prevailed, even among those who were to be direct participants in the benefits of a shorter workday. That so much has been accomplished in spite of these obstacles should be a matter of satisfaction to every member of the craft, and the committee feels that, in addition to the general reduction in the hours of labor already secured, and the further

decrease about to go into effect on November 21, 1899, not the least beneficial outcome of its labors has been the mutual understanding arrived at between the employers and the employees of the allied printing trades, as shown by the completion of the Syracuse agreement.

The manner in which that agreement was effected, and its result in securing to the employees the maximum of benefit with the minimum of friction should furnish to the International Typographical Union and to labor organizations generally a useful object lesson in the adoption of methods calculated to avoid industrial strife. The interests of employer and employee alike can be best served by resort to a system in which negotiation is substituted for obstinate insistence on demands, and argument and reason take the place of strikes and lockouts. The committee



FLOWER CLOCK AT WATERWORKS PARK.

feels itself justified in directing special attention to this phase of its work, and hopes that the precedent set will be followed hereafter whenever the International Typographical Union and the allied crafts decide that the time has arrived for another step in the direction of improved conditions.

Since the preparation of the report of this committee, which was incorporated with the reports of officers and is in the possession of the delegates, some further advance has been made in the direction of having the Syracuse agreement made effective in localities where it was not then in force; but as this work has been done by organizers acting under the supervision of the Executive Council, to which body they have doubtless reported, this committee is not in a position to give detailed statistics concerning the point.

The committee has received from J. J. Little, chairman of the conference committee of the United Typothetae, a request for information as to the extent to which the provisions of the Syracuse agreement have been adhered to, and has forwarded the communication to the Executive Council, with a request that the information asked for be supplied, as far as possible.

In relinquishing the task intrusted to it, under the resolution by which the committee was appointed, it desires to express its thanks to the officials of the International Typographical Union and to the presidents, secretaries and local shorter workday committees of subordinate unions for the assistance they have rendered. It also records its appreciation of the hearty coöperation of the International Printing Pressmen and Assistants' Union and of the International Brotherhood of Bookbinders, as shown not only by the executive officers of these bodies, but also by their shorter workday committees and by the subordinate unions under their respective jurisdictions.

As the few details that remain unfinished in connection with the movement for a shorter workday can be attended to by the Executive Council with better advantage than by the members of this committee, we would ask that the committee be discharged, and in doing so would express the hope that the measure of success already achieved will prove only an earnest of the complete realization in the near future of the object for which we have striven.

JAMES J. MURPHY, chairman,
C. S. HAWKES, secretary,
DAVID HASTINGS,
G. H. RUSSELL,
R. B. PRENDERGAST,

I. T. U. Shorter Workday Committee.

FOURTH DAY.

Mayor Maybury was present at the opening of the fourth day's session. He briefly addressed the delegates and told them their presence in Detroit was highly appreciated.

A proposition by Delegate Howard, of Kansas City, to create a defense fund of \$100,000, by the payment of monthly

assessments of 10 cents per member, was taken up and, after much discussion, adopted. This proposition, together with the one introduced earlier in the convention by President Donnelly, will be submitted to the membership for ratification or rejection.

The convention went into executive session on the proposition to direct the Executive Council to expend the sum of \$10,000, in weekly installments of \$2,000, to aid New York Union, No. 6, in fighting the New York *Sun*.

Upon resuming open session, the convention adopted a resolution empowering the Executive Council "to extend financial aid, in addition to the regular strike benefits, to the end that the New York *Sun* may be compelled to recognize the scale of Typographical Union No. 6, and employ none but union men and members of said union."

Other resolutions affecting the *Sun* difficulty were adopted.

The convention also adopted a resolution offered by Delegate McKinley, of Lansing, empowering the Executive Council to expend not to exceed \$10,000 for the purpose of securing the Michigan State printing contract for a firm that will agree to employ union labor exclusively.

A penalty of a fine of \$25 was placed upon chairmen violating Section 118, relating to the maintenance of a sub-list in newspaper offices.

A penalty of a fine of \$5 was placed upon subordinate unions failing to enforce the six-day law.

A new plan of collecting the International Typographical Union per capita, under which subordinate unions will be required to purchase stamps representing the per capita tax from the International Typographical Union for their members, was favorably passed upon. The plan is intended to simplify the work of the International and subordinate union secretaries.

An adjournment was then taken until afternoon.



HOME OF MR. JAMES E. SCRIPPS, WHERE RECEPTION WAS HELD.

At the afternoon session, a proposition was adopted relieving members depositing cards of the necessity of paying any assessment of which they are not beneficiaries.

Considerable discussion took place over a proposition to publish the *Typographical Journal* monthly instead of semi-monthly as at present and to increase the subscription price, but no action was taken.

The convention spent some time in discussing the troubles of the Brockton shoe workers, and adopted a set of resolutions condemning the Brockton Shoe Council, and pledging

moral and financial support to the Boot and Shoe Workers' National Union.

At the conclusion of the afternoon session on Wednesday, the delegates visited the overall factory of Hamilton, Carhartt & Co., and were courteously shown through the establishment and presented with souvenirs.

FIFTH DAY.

Press of business necessitated three sessions on Friday—morning, afternoon and evening. The morning session was largely devoted to an executive consideration of the situa-



MR. JAMES E. SCRIPPS IN HIS LIBRARY.

tion in Chicago. This matter was disposed of by the adoption of the following resolution, offered by Delegate Hawkes, of San Francisco:

Resolved, That the unions in Chicago, subordinate to the International Typographical Union, be and they are hereby instructed to submit to the Executive Council, without restriction, all matters in connection with the controversy between the Publishers' Association and the aforesaid unions, with full power to act, and the Executive Council is hereby instructed to take charge of the matters aforesaid, and use every means to effect a settlement in their judgment for the best interests of all the union men interested.

At the afternoon session the proposition to make the *Typographical Journal* a monthly publication was again considered. All plans for changing the present method of publication were defeated.

A long discussion was had upon proposed changes in the laws relating to the organization of the allied crafts, but no action was taken.

The report of the Shorter Workday Committee, of which J. J. Murphy was chairman and David Hastings secretary, was adopted. The committee was discharged and given a vote of thanks, which was adopted by every delegate rising. A plan is on foot to present the members of the committee with a permanent testimonial for their work.

A discussion was had upon a proposition to enact a five-day law for workers in daily newspaper offices. The proposition was referred without action.

An effort was made to enact a law providing the sixth vice-president with a salary of \$300 per annum. It resulted in the passage of a resolution fixing the salary of that official at \$50 per annum and \$4 per diem, with legal expenses, while engaged in work under the direction of the President or Executive Council.

A proposition to establish a sick benefit fund was defeated.

The proposed printing exposition to be undertaken by New York Union, No. 6, in May of next year, was indorsed.

A proposition for the better supervision of the books and accounts of local unions was adopted.

At the evening session the question of regulating the employment of apprentices was considered. The Executive Council was instructed to confer with the United Typothetae of America to the end that a uniform system of apprenticeship might be inaugurated.

A resolution thanking Public Printer Palmer for restoring wages in the Government Printing Office was adopted.

The Executive Council was instructed to secure the passage of a union label protection law through the parliament of the Dominion of Canada.

A resolution was adopted setting forth that it was the sense of the convention that no member of the International Typographical Union, or of a subordinate union, should be a member of the military organization known as the National Guard.

A petition to Congress in favor of the establishment of post-office savings banks was indorsed.

The following resolution, introduced by Delegate Calvert, of Philadelphia, was adopted:

Resolved, That the International Typographical Union heartily indorse the principles which led to the assembling of the peace conference at The Hague; that it deplors the failure of the general disarmament feature, and urges a more general propagation of the principles of international arbitration. Any one who has made an unbiased study of war, its causes and effect, must come to the conclusion that it has ever been used to divert the attention of people from corruption at home, while the vultures and cormorants of trade were oppressing the people of their native land under pretense of philanthropic motives. War is destructive and useless, breeds poverty, fosters crime, and destroys national honor by introducing a counterfeit patriotism.

A resolution protesting against the interference of the federal authorities in labor difficulties in the State of Idaho was adopted.

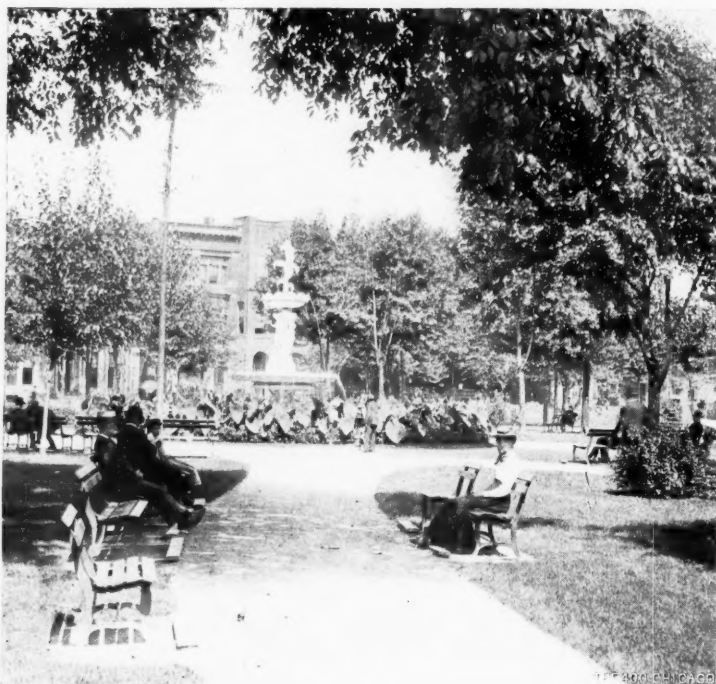
The Executive Council was instructed to push the warfare against the W. B. Conkey Company, of Hammond, Indiana.



HURLBURT GATE, WATERWORKS PARK.

The delegates to the next session of the American Federation of Labor were instructed to vote for a member of the printing trades as delegate to the British Trades Congress in 1900.

An amendment to the general laws was enacted providing that no member of the International Typographical Union



GRAND CIRCLE PARK, WOODWARD AVENUE, DETROIT, MICHIGAN, NEAR STRASSBURG'S HALL, WHERE THE CONVENTION MET.

shall work more than five days in any one week when a substitute can be obtained. The amendment is subject to a vote of the referendum.

A long discussion followed upon the machine question. The only change effected was the adoption of a resolution indorsing an all-time scale for machine operators.

President Bowman, of the International Printing Pressmen's Union, appeared before the convention and addressed the delegates in regard to the union label question.

Some further matters affecting machine operators were considered, and an adjournment taken.

SIXTH DAY.

The sixth and last day was marked by the expedition with which business was transacted. Numerous propositions affecting the internal workings of the organization were reported out by the committees to which they had been referred and passed upon with dispatch by the convention. In the morning the representatives of the several organizing districts met and selected their candidates for organizer, which were afterward indorsed by the Executive Council. The list is as follows:

- First district—Henry McMahon.
- Second district—O. J. Donnelly.
- Third district—A. W. Keller.
- Fourth district—L. A. Fraser.
- Fifth district—C. C. Houston.
- Sixth district—A. H. Smith.
- Seventh district—M. B. Palmer.
- Eighth district—George G. Norris.
- Ninth district—J. W. Cline.
- Tenth district—John W. Hays.
- Eleventh district—No selection.
- Twelfth district—H. T. Stephenson.
- Thirteenth district—No selection.
- Fourteenth district—Francis Drake.
- Fifteenth district—C. A. Deering.
- Sixteenth district—George W. Dower.

Late in the afternoon session the regulation socialistic resolution was reported on by the committee with an unfavorable recommendation. The resolution was offered by Delegate Bandlow, of Cleveland, and read as follows:

WHEREAS, It is apparent that private property in the natural sources of production and in the instruments of labor is the obvious cause of all economic servitude and political dependence, which condition aggravates the ever-increasing discontent of the wage-working class, because of the impossibility to get access to opportunities to apply its labor-power in the production of things necessary to sustain life, therefore be it

Resolved, That we, delegates of the International Typographical Union, in convention assembled, proclaim to the voters of the United States of America and all toilers of the universe that the time has come to recognize the necessity of carrying the war against capitalistic oppression simultaneously in the political and industrial field, and we, therefore, call upon our membership to ally itself with the Socialist Labor party, the only political organization that unflinchingly stands for the abolition of the wage system under which labor is robbed of the product of its toil.

Resolved, That this proposition be submitted to the referendum, and when approved of be made a part of the constitution of the International Typographical Union.

A vigorous debate was started but very quickly suppressed by application of the cloture rule. The resolution was tabled finally by a vote of 64 to 42, many of the affirmative voters explaining that their sympathies were against the resolution while their votes were meant as a protest against "gag rule."

The requests of San Francisco and Pittsburg for financial assistance in carrying on strikes for the shorter workday were referred to the Executive Council.

A resolution complimenting Secretary-Treasurer Bramwood on the excellent condition of the books and records of the Union was unanimously adopted.

It was made compulsory upon local unions to defray the traveling expenses of their members discharged from the Home in Colorado Springs. The name of the Home was also changed from "The Childs-Drexel Home for Union Printers" to the "Union Printers' Home," to prevent, it was stated, confusion in the minds of the general public as to who supports the institution. The old name will be retained in the articles of incorporation.

Resolutions of thanks to all who had contributed to the enjoyment of the delegates were adopted, including a special set thanking the Hon. James E. Scripps.



THE FORWARD DECK OF THE SAPHO.

President William L. Bessler, Chairman Daniel Black and Secretary Robert Hamilton of the Committee of Arrangements were each presented with a handsome signet ring, while to the remaining members of the committee of arrangements was given a fine gold scarf pin. Then, at 6:15 o'clock, the convention adjourned sine die on the expiring breath of the International Typographical Union "yell"—

"Rah! Rah! Re!
Who are we?
Union Printers,
Don't you see?
Tiger!"

CONVENTION SIDE-LIGHTS.



HAT Detroit is "the convention city" has long been the proud boast of residents of the City of the Straits, and if the hospitality accorded the delegates in attendance at the International Typographical Union convention is a criterion for that shown other visitors, there is a great deal of basis for the claim. The local arrangements for the convention were intrusted to a general committee, composed of Daniel Black, chairman; Robert W. Hamilton, secretary; William L. Bessler, Charles O. Bryce, John Madigan, V. W. Rist, W. S. Haight, E. B. Nord, Edward Welch, Thomas Nestor, Charles Roepke, George Curtis, Charles Hines, Fred Porter, James Stackpole, Andrew O'Connor, Ernest Smith, E. J. Metzen, L. G. Medbury and Louis Kirchner. Visitors, who began to arrive several days in advance of the convention, were met at the depots and wharves by members of the local committees, and escorted to the Griswold House, where the convention headquarters were maintained. Here they were registered and given badges and programmes of the entertainments arranged.

The first event on the programme, and one of the most enjoyable in the long list of attractions provided by the committee, was an informal reception at the Montgomery Rifles' armory, from 3 to 9 o'clock Sunday afternoon and evening. In a garden attached to the armory a band discoursed popular airs, while delegates renewed acquaintances made at former conventions, and were made acquainted with new visitors by the ever-alert local committeemen. White-aproned waiters with overloaded trays hurried from group to group, leaving renewed cheerfulness and conviviality in their wake. The buzz of conversation and the ring of hearty laughter were heard on every side. After an hour or two spent in the garden, the visitors were invited into the armory proper, and were given the first formal welcome to the city by President William L. Bessler, of the Detroit Typographical Union. Other speakers, including Mr. John McVicar, once president of the International Typographical Union, and now an influential citizen of Detroit, followed. A quartette of male voices gave a number of melodious selections, and the gathering broke up at a late hour with every visitor of the opinion that a good start had been made, and that they had made no mistake in going to Detroit. Numbers of the delegates who could not arrange to stop at the headquarters hotel took the opportunity on Sunday to secure quarters elsewhere.

A DAY ON THE WATER.

On Monday afternoon the visitors and members of the local union to the number of over 1,000 were invited aboard the steamer Sappho, which had been specially chartered for the occasion, and taken to the Star Island House, on the Lake St. Clair flats, for a fish and frog dinner. The ride up

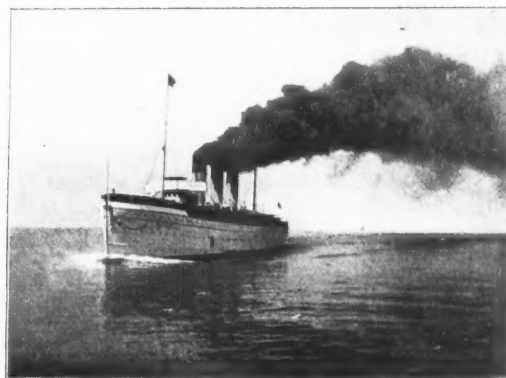
the river with its beautiful panoramic view of Belle Isle and the Canadian shore, familiar enough to the people of Detroit, provoked immense admiration from the visitors. Mammoth freighters and passenger steamers of all descriptions were encountered during the trip, which was one of constant delight, the passing of the magnificent steamship North Land being an especially grand sight. The trip through the government ship canal in Lake St. Clair brought the visitors to the Star Island House, where a dainty dinner was served. Then the party again took the steamer and were carried back to the city, landing there late in the evening. A moonlight trip followed for those who desired to dance, and it was long after midnight when the last excursionist found his way to his hotel. On both trips there were abundant refreshments and fine music aboard.

THE TROLLEY RIDE.

On Tuesday afternoon the delegates and guests assembled at Grand Circle Park and were there taken aboard a dozen special trolley cars. A ride out beautiful Woodward avenue, past the home of Governor Pingree and many other places of interest, was followed by a trip to the waterworks park, where half an hour was spent in viewing the massive pumping engines and other machinery and in strolling about the handsome grounds with their beautiful floral effects and mirror-like miniature lakes. A large clock with a dial composed wholly of growing flowers and keeping perfect time attracted a great deal of attention, as did also a floral flag, a calendar of flowers and other unique designs. While at the park the delegates and visitors were arranged in a group and photographed.

MR. SCRIPPS' RECEPTION.

Perhaps the crowning event of the week's entertainment was the reception tendered to the International Typographical Union, on Wednesday evening, by Mr. James E. Scripps, proprietor of the *Detroit Evening News* and the *Detroit Tribune*, at his palatial home on Trumbull avenue. On alighting from the street cars and walking a few hundred feet the guests were confronted with a scene of enchantment usually only expected in the fairy books. The spacious grounds about the house were illuminated by the soft light from a thousand Chinese lanterns, hung in fantastic festoons



THE STEAMSHIP NORTH LAND.

from the trees and in long unbroken lines from the summit of the octagonal tower. A myriad glow-lamps dotted the walks and lent eyes to the feet of the guests. Visitors were escorted up the broad steps by polite young men, members of Mr. Scripps' newspaper staff. Inside, the guests were presented in turn to Mr. and Mrs. Scripps, Mrs. E. B. Whitcomb (Mr. Scripps' daughter), the Hon. William C. Maybury, Detroit's popular mayor, and to Mr. P. C. Baker, managing editor of the *Evening News*. Then the guests

were invited to roam through the house at their pleasure, inspecting the notable collection of works of art in the art gallery, the no less valuable specimens of early printing in the library, and the thousands of curios gathered by Mr. Scripps during his numerous trips abroad. After the visitors had feasted their eyes on all that was to be seen in the house, they were escorted through the conservatory to the garden, where seats were found in abundance. Colored waiters passed deftly about the throng serving delightfully cool beverages and other light refreshments. A newsboys' band,



DELEGATES AND VISITORS BOUND FOR THE PICTURE-TAKING AT WATERWORKS PARK.

stationed beneath the trees, played well-selected pieces during the entire evening, while in the handsome banquet hall a string orchestra furnished the music for those who desired to "trip the light fantastic." At a late hour the visitors filed through the house and bade good-night to their host.

The reception was one of the finest features of the convention, and all the visitors were loud in their praise of Mr. Scripps' hospitality.

THE TALLY-HO RIDE.

On Thursday afternoon the visiting ladies were taken in tally-ho coaches for a drive around Belle Isle, Detroit's beautiful island park. They were made acquainted with the bears, deers, ostriches and other denizens of the zoo, and driven through the wooded roads and river-skirted drives which have made Detroit and Belle Isle familiar words all over the country. A stop was made at the police station on the island, where the methods of properly preserving order were looked into, and the lost children that had been picked up that afternoon given all the consolation possible by the tender-hearted ladies of the party.

THE BANQUET.

More than three hundred guests sat down to the banquet, tendered by the Detroit union to the visitors, at the Griswold House, Thursday evening. After an excellent menu had been discussed the guests were called to order by Edward Beck, an honorary member of No. 18, who presided as toastmaster. A long list of eloquent speeches followed. The toast, "The City of Detroit," was responded to by Mr. A. B. Hall, secretary to Mayor Maybury. President Samuel B. Donnelly responded to "The International Typographical Union," President James H. Bowman to "The International Printing Pressmen and Assistants' Union," Mr. James J. Murphy to "The Shorter Workday," Hon. James E. Scripps to "The Press," Mr. James H. Stone to "The Employing Printers," Ex-President John McVicar to "Trades Unions—Have They Proven Beneficial," and Mr. Frank Morrison to "The American Federation of Labor."

Mr. Scripps, who was introduced as a man who had for over twenty-five years employed union printers and who had voluntarily paid higher wages than the scale of the union at

one time demanded, paid great homage to the typographical union.

"There is something of an anomaly in the typographical union toasting the press," said Mr. Scripps. "It is somewhat as if a man should drink to his own health and prosperity; for it can not be doubted, and I say it seriously and in sincerity, that the typographical union is itself the larger share of what we call the press."

"The primary meaning of the term, 'The Press,' in the sense here employed, is the art of printing, and hence those engaged in printing and publishing. It has not taken the whole of my forty-two years' experience in the profession to discover that in every well-regulated office the union is pretty near 'the whole shootin' match.'"

"And the power of the practical printer is not confined to the limits of the composing room alone. He dominates the editorial room also. I made the interesting discovery the other day, that out of a staff of seventy editors and reporters employed on the newspaper which I had the honor of founding, nineteen, including most of those occupying the leading positions, are present or former members of the typographical union. Just as the old Goths and Huns, when by the encroachment of other barbarians, found their pickings north of the Danube gone, swooped down upon and took possession of the Roman empire, so when dispossessed of their cases by the introduction of machines, the Detroit printers simply raided the editorial department and established themselves firmly in the editors' chairs. Who says that the typographical union is not itself the press?"

Of the press of the future, Mr. Scripps gave a unique prophecy. He declared it his belief that the art of printing



MRS. OPPENHEIMER DISTRIBUTING FRUIT ON THE STAR ISLAND TRIP.

is still in its infancy and that great developments would be forthcoming in the next quarter of a century.

"I anticipate," he said, "that the newspaper press will gradually absorb the magazine and book publishing branches of the business, and there will be but one great publishing instrumentality. All literature will appear primarily in the columns of the daily or weekly journal. That of permanent character will then by the same publishers be put in book form, just as the letters of Junius, which have been nearly fifty times reprinted, appeared originally in the columns of the *Public Advertiser*."

"Our newspapers will grow in size till people tire of their bulk, and then they will be published in sections, each

addressed to its special class of readers. The *New York Herald*, for instance, will be resolved into the *Financial Herald*, the *Sporting Herald*, the *Literary Herald*, the *Religious Herald*, and perhaps several other sections, issued at varying intervals, while there will be still other editions for the news pure and simple. Harper & Brothers, probably unconsciously, foreshadowed this when many years ago they founded their magazine of literature, their *Weekly* of politics and civilization, the *Bazar* for the ladies, and the *Young People* for the children, afterward reprinting all the more notable contents of these periodicals in book form. The time is coming when the very highest literary ability will not disdain the first appearance of its productions in the columns of the newspaper press."

The banquet was brought to a close at a late hour by the singing of "Auld Lang Syne."

THE IDYLLER CLUB'S OUTING.

Any report of the festivities of the forty-fifth convention of the International Typographical Union would be incomplete without some reference to the outing of the "Idyller Club." Who and what the Idyller Club is can best be described by the Idyller Club yell, which was first heard on the streets of Detroit on Wednesday afternoon of the convention week. Here it is:

Rah, rah, rah!
Who are we?
Idle printers
On a spree!
Whoop,
La!
Tig-e-r!

On the afternoon named, the Idyllers, or as many of them as could crowd into a huge furniture moving van, were taken across the river to "Wolff's Inn," a resort six miles up the river on the Canadian shore. The club yell was very much in evidence, not only in Detroit but over in the peaceful domain of the English Queen, whose sleepy subjects were frightened out of several years' growth by the force with which the Idyller slogan was given.

The rules of the Idyller Club are simple enough to understand, but not so easy to put into practice as one might be led to believe. They are:

Rule 1. Drink.

Rule 2. Eat.

Rule 3. Drink.

And having successfully carried out the three simple rules, all true Idyllers begin all over again and repeat. Honorary members are permitted to forego the second rule, but the first and third are imperative and must be obeyed.

Arriving at their destination, with one or two stops en route to enforce Rule 1, the Idyllers were seated at a long, rustic table and the following menu, printed on heavy brown paper in the highest style of the galley-boy's art was set before them:

WOLFF'S INN

(When he isn't out).

IDYLLER CLUB BANKAY.

MENU

WALKERVILLE, ONT., Aug. 19, 1899.
CONSOMME.

New York Sun.	Buffalo Express.
Chicken a la Wolff (Feathers Extra).	
Sturgeon from the Idyll Island.	Mice Rolled in Sawdust.
Sow Belly with Punctured Beans.	
Ham and Pierce Eggs.	Whale's Liver.
Lansing Rats Stuffed with Dynamite.	
Scare Heads of Lettuce.	Young Roast Devils.
Up-in-the-Air Lobsters.	Whisky Sauce,
a la Kessel.	

Notice, Nobody Allowed to Eat
Pie with a Chisel.

After Rule 2 had been properly observed, with sundry reversions to Rules 1 and 3, Idyller Prince McLogan was

installed as toastmaster and a variety of toasts were drunk and suitable responses made. Some of those called upon were as follows:

"The Idyll Milkman," W. H. Wagner, Detroit.

"The Idyll Snapshotter," Theodore Perry, Nashville.

"The Idyll Policeman," Harry O. Carr, Grand Rapids.

"The Idyll Editor," Edward Beck, Detroit.

"The Idyll Queen," William Kennedy, Chicago.

"The Idyll King," L. H. Kessel, Detroit.

"The Idyll Idyller," William L. Bessler, Detroit.

Other Idyllers sang songs or told stories and the first and third rules were strictly enforced.

After the programme had been thoroughly exhausted and a snap-shot picture had been taken of Idyller Kennedy's plate of corn cobs, the Idyllers returned to Detroit—some in wagons, some by boat, and some they know not how, but all voted to attend the next Idyller conclave to be held in Milwaukee next year.

The Idyllers who were present on this occasion were: Harry O. Carr, Grand Rapids; John T. Hudson, Newark; J. H. Mitchell, Pittsburg; Charles S. Brown, Toledo; Theodore Perry, Nashville; H. L. Marsh, Indianapolis; J. Vander Perel, Pittsburg; J. R. Jessup, Chicago; J. Fremont Frey, Indianapolis; W. S. Brown, Toledo; William Kennedy, Chicago; Hugh H. Ellis, Louisville; F. H. Blakely, Toledo; and the following from Detroit: John J. McLogan, Charles L. Wise, Henry Marr, N. H. Farr, Frank N. Wonnacott, E. A. Greening, L. H. Kessel, Edward Beck, George H. Curtis, F. A. Becker, W. H. Wagner, Walter M. Blight, E. J. Rinshed, W. L. Bessler and E. C. Thrift.

EX-DELEGATES AND VISITORS.

During the convention week the following ex-delegates and visitors registered at convention headquarters: J. W. Bramwood, Indianapolis; Robert Y. Ogg, J. C. Metcalf, Detroit; Adrian M. Jones, Chicago; Fred B. Martin, Daniel Black, W. L. Bessler, R. W. Hamilton, Detroit; Charles Wright, New York; T. H. Renshaw, S. N. Chilton, Charles G. Willets, John McVicar, H. D. Lindsley, P. J. O'Grady, Joseph A. Labadie, R. R. Hinds, Thomas Nestor, Detroit; William M. Garrett, Washington, D. C.; T. J. Dixon, Detroit; V. B. Andrew, Houston, Texas; G. W. Duncan, Detroit; P. J. Merrill, F. C. Shepard, Chicago; Joseph Mason, J. H. Walker, Detroit; W. M. Kennedy, Chicago; E. Van Sandt, New York; Will J. Lambert, Bay City; James P. Murtagh, Detroit; B. M. Bardollar, Colorado Springs; J. B. Maddigan, Chicago; M. B. Palmer, Peoria, Ill.; Warren H. Goldsmith, Boston, Mass.; David Hastings, Hamilton, Ont.; W. R. Voiles, Cincinnati; Hugo L. Marsh, William Shaler, John Thomas, J. J. Moriarity, Indianapolis; Rudolph De Leeuw, Providence, R. I.; Charles A. Lewis, Jr., Kansas City, Mo.; Harry O. Kramer, Lafayette, Ind.; G. A. Somarindyeck, Syracuse, N. Y.; George W. Williams, Boston, Mass.; James M. Lynch, E. J. Van Deventer, Syracuse, N. Y.; Charles Deacon and Mrs. Charles Deacon, Colorado Springs; William A. Klinger, Pittsburg; Robert H. Curl, Cincinnati; P. J. Flanagan, New York; W. E. Mitchell, Toronto, Can.; Charles E. Cobb, Chicago; A. G. Daves, Boston; James B. Culley, J. B. Neill, Pittsburg; J. R. Jessup, Chicago; W. S. Brown, E. M. Stewart, W. A. De Forest, T. W. Kehoe, F. L. Gregory, John T. Garvin, Toledo; James H. Bowman, Chicago; E. W. Owens, F. H. Blakely, Toledo; Charles R. Tyler, New York; Hugh L. Turner, Pittsburg; B. F. Rents, Toledo; Mrs. William Reichholdt, Mrs. E. J. Francis, St. Louis, Mo.; A. L. Davidson, Cincinnati; A. F. Wondedy, Toledo; Samuel West, New York; George R. Dabney, Pittsburg; U. K. Lindemuth, Reading; W. F. Hassell, Bryan, Texas; James P. Eagan, Toledo; R. T. Thacker, Grand Rapids; John R. Morrissey, Detroit; P. J. Weldor, New York; W. G. Loomis, Detroit; Albert Nolan, Syracuse; Frank Morrison, Chicago; John Drew,

Detroit; George W. Baltz, Elmira, N. Y.; E. O. Cornell, Cincinnati; H. A. Moreland, New York; C. B. Woodward, Detroit; Joseph P. Keating, Toledo; James J. Murphy, New York; William P. Heck, Philadelphia; Jacques Biwer, St. Louis, Mo.; Henry J. Smith, Detroit; Tom W. Clarey, Toledo; W. L. Palmer, Syracuse; J. H. Mathews, Cleveland; James Bresmark, Chicago; M. F. Nash, Columbus; Mrs. O. W. Walkup, Galesburg, Ill.; John M. McDermott, Chicago; Mrs. John F. Lee, Nashville; Miss Margaret Lee, Kingsville, Ont.; John H. Maxwell, New York; Ruliff Duryea, Detroit; C. F. Benzing, New York; Thomas F. Crowley, Cincinnati; Francis B. Egan, Detroit; David Shankland, Buffalo; John R. Devine, J. W. Hopkins, Pittsburgh; A. B. Adair, Chicago; L. W. Hoch, Coldwater, Mich.; Robert Jaffrey, Detroit; J. E. McLoughlin, New York; George W. Harris, Chicago; Mrs. James A. Caldwell, Louisville; Mrs. C. C. Wetmore, Colorado Springs; Mrs. Max Andrew, Houston, Texas; Mrs. A. L. Jackson, Balti-

Blideau, Lansing, Mich.; Miss J. Willson, Niagara Falls; C. I. Beeman, Newark, N. J.; C. F. Whitmarsh and wife, Chicago; Mrs. George W. Baltz, Elmira, N. Y.; Mrs. W. F. Cooper, Detroit; George Edward Lock, Niagara Falls; Miss Mary Sullivan, Danville, Ill.; Mrs. James J. Murphy, New York; Mrs. A. F. Miles, Columbus; Mr. and Mrs. Charles Tyler, Mrs. J. H. Maxwell, New York; Frank A. Kidd, Chicago; Mr. and Mrs. Robert Bandlow, Cleveland; Joseph D. Shea, Chicago; J. Markee, Toledo; Hugh Reed, Chicago; A. J. Lykes, Cambridge, Ohio; H. A. Diamond, Lucan, Ont.; August Beaupain, Thomas Payton, Springfield, Ohio; W. R. James, Toronto, Ont.; Jesse E. Moore, Toledo; Mrs. A. E. Blanck, Buffalo, N. Y.

NOTES.

ONE of the hardest workers for the entertainment and comfort of the visitors was Mr. Sam A. Watrous, one of the shining lights of Detroit Union. Mr. Watrous was on the



BELLE ISLE, DETROIT, MICHIGAN, WHICH WAS VISITED BY THE TALLY-HO PARTY AT THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

more; Mrs. William H. Wall, Cincinnati; Mrs. C. A. Noble, Boston; Mrs. James T. Houston, San Francisco; Mrs. C. E. Holmes, Washington, D. C.; Mrs. Lambert, Bay City, Mich.; Mrs. J. Betten, Chicago; Leon Rouse and wife, New York; Mrs. E. B. Howard, Kansas City; A. Duncan, Logansport, Ind.; J. D. Fenton, Boston, Mass.; Mrs. Ella Duncan, Logansport, Ind.; G. A. McDonald, Milwaukee; J. A. Churchill, Philadelphia; W. B. Bell, Mrs. W. B. Bell, Chicago; Miss Marie Carey, Allegheny, Pa.; Mrs. C. V. Gleseman, John C. Crammond, C. A. Mueller, Pittsburg; Charles J. Buchma, New York; Mrs. S. B. Donnelly, Edwin J. Donnelly, Indianapolis; J. Hastie Milford Wall; Mrs. Ella Grant, Detroit; Mrs. J. B. Culley, Mrs. J. B. Neill, Pittsburg; James Griffon, Chicago; Mrs. G. A. Somarindyck, Syracuse; Mrs. Lena Oppenheimer, Mrs. A. B. Corcilus, New York; Mrs. H. C. Gould, Erie, Pa.; Mrs. Gramer, Lafayette, Ind.; Mrs. Bramwood, Indianapolis; Mrs. Herrick, Denver; Mrs. Smith, Indianapolis; Mrs. Oscar McKinley, Mrs. George

Reception Committee and whenever anything was required to be done he was always on the spot.

A QUIET boom was started during the convention to make George W. Day, of Chicago, president upon the expiration of President Donnelly's term of office.

WHILE the delegates were holding their evening session Friday, an impromptu ball was held at the Griswold House by the visitors. Mrs. Oppenheimer, of New York, and Landlord Postal led the grand march.

THE visitors and the ladies were given an afternoon at the Highland Park race-track, through the courtesy of Landlord Postal, of the Griswold House. Several of the visitors were reported to have made a clean-up.

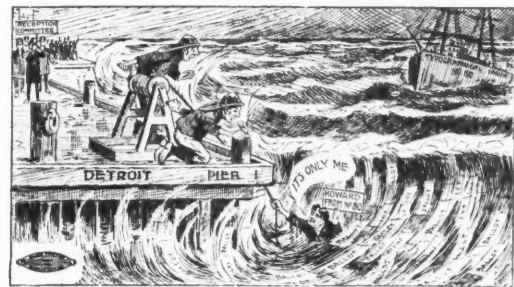
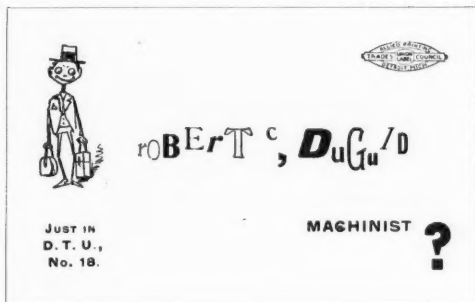
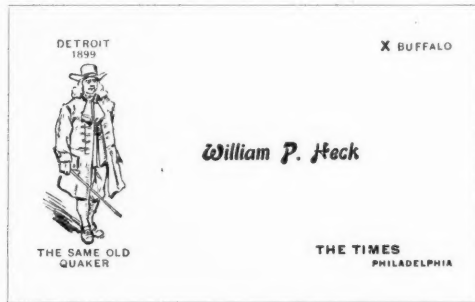
JAMES J. MURPHY, chairman of the Shorter Workday Committee, was doubly honored during convention week. The convention gave him a vote of thanks for his work in the interest of the shorter workday and one of the local papers

paid him the honor of being the father of the Pears' Soap baby, "He Won't Be Happy Till He Gets It." The rotund Mr. Murphy, although owning neither chick nor child, accepted the compliment without protest.

MORE than the usual number of cards were in circulation during convention week, and many of them showed much originality. Among the more unique were those of John T. Hudson, Newark; Theodore Perry, Nashville; Harry S. Stuff, Nashville; Max Andrew, Houston; Oscar L. McKinley, Lansing; Joseph P. Keating, Toledo; Robert C. Duguid,

berg's original printing office in Mentz in 1466, only eleven years after the Mazarine Bible—the first book ever printed; "Cornelius Nepos," printed by Nicholas Jenson in Venice in 1471; "Cicero's Cato Major," or his discourse on old age, printed by B. Franklin in 1744; and a book printed by Peter Schœffer in 1474 from Gutenberg's movable types, with handsomely rubricated initials, all rare and valuable works.

DAN BLACK, William L. Bessler and Robert W. Hamilton, the three local members in charge of the hotel headquarters, exerted themselves to make the visitors feel at



FOUR OF THE CARDS EXCHANGED BY DELEGATES AT THE DETROIT CONVENTION.

Detroit; R. E. Herrick, Denver; W. F. Reichholdt, St. Louis; Thomas F. Moore, Rochester; Adrian M. Jones, Chicago; Edward P. Barry, Indianapolis; Master Garner Bramwood, Indianapolis, and others.

DETROIT convention was the first to adopt an official "yell." Delegate Boardman, of Denver, made the motion by which the following was adopted:

'Rah! Rah! Re!
Who are we?
Union Printers,
Don't you see?
Time!

CINCINNATI got into the field early for the 1902 convention. Her delegates circulated a card bearing a facsimile of the queen of spades with the inscription, "Cincinnati asks the session of the International Typographical Union for 1902."

"The queen of the West,
In her garlands dress'd,
On the banks of the beautiful river."

AMONG the books in Mr. Scripps' library, examined with much interest by the visiting printers on the night of the reception, were several specimens of early bookmaking, with their quaint bindings, marvelous lettering and wonderful rubricated initials. These included a manuscript Bible in Latin, written in England, between 1280 and 1290; a German or Flemish Prayer Book, "The Book of Hours," an illuminated manuscript work of the fourteenth century; "Cicero de Officiis," a book printed by Fust & Schœffer in John Guten-

home. That they succeeded is apparent from the fact that they were several times during the week presented with handsome bouquets by the visiting ladies. So proud was Mr. Black with one of his gifts that he posed before the camera with the bouquet in his grasp. The flowers in this instance were the gift of Mrs. Arthur L. Jackson, of Baltimore; Mrs. Charles E. Holmes, of Washington; Mrs. William J. Lambert, of Bay City; Mrs. C. C. Wetmore, of Colorado Springs.

THE visiting ladies showed their appreciation of the courtesies extended by Detroit Union by presenting the union with a handsome marble slab and ebony gavel, ornamented with gold trimmings. The gifts bore the inscription: "Presented to D. T. U., No. 18, by the visiting ladies to the 45th session of the I. T. U., Detroit, August, 1899." Mrs. S. B. Donnelly made the presentation speech on behalf of the donors, and President William L. Bessler and Robert W. Hamilton received the gift on behalf of the union. Following are the ladies who were concerned in making the gift: Mrs. S. B. Donnelly, Indianapolis, Ind.; Mrs. J. W. Bramwood, Indianapolis, Ind.; Mrs. Albert Smith, Indianapolis, Ind.; Mrs. W. Reichholdt, St. Louis, Mo.; Mrs. E. J. Francis, St. Louis, Mo.; Mrs. H. C. Gould, Erie, Pa.; Mrs. C. S. Brown, Toledo, Ohio; Mrs. S. Oppenheimer, New York City; Mrs. Oscar McKinley, Lansing, Mich.; Mrs. George Blideau, Lansing, Mich.; Mrs. Charles Deacon, Colorado Springs, Colo.; Mrs. Jacob Betten, Chicago, Ill.; Mrs. O. W. Walkup, Galesburg, Ill.; Mrs. J. B. Neill, Pittsburg, Pa.;

Mrs. George W. Baltz, Elmira, N. Y.; Mrs. C. E. Holmes, Washington, D. C.; Mrs. C. A. Noble, Boston, Mass.; Mrs. James T. Houston, San Francisco, Cal.; Mrs. A. L. Jackson, Baltimore, Md.; Mrs. R. E. Herrick, Denver, Colo.; Mrs. Will J. Lambert, Bay City, Mich.; Mrs. James J. Murphy, New York City; Mrs. C. F. Whitmarsh, Chicago; Mrs. E. B. Howard, Kansas City, Mo.; Mrs. G. A. Somarindyck, Syracuse, N. Y.; Mrs. Max Andrew, Houston, Tex.; Mrs. F. A. Kennedy, Omaha, Neb.; Mrs. W. B. Bell, Chicago; Miss Marie Carey, Pittsburg, Pa.; Mrs. Edward Lesenian, Allegheny City, Pa.; Mrs. E. Grant, Chicago; Mrs. John McLean, London, Ont.; Mrs. William H. Wall, Cincinnati, Ohio; Mrs. Eugene Kirk, Kansas City, Mo.; Mrs. C. C. Wetmore, Colorado Springs, Colo.; Mrs. James B. Culley, Pittsburg, Pa.; Mrs. James C. Elliott, Pittsburg, Pa.; Mrs. J. H. Maxwell, New York City; Mrs. Leon H. Rouse, New York City; Mrs. James A. Caldwell, Louisville, Ky.; Mrs. J. F. Lee, Nashville, Tenn.; Mrs. Barbara Bandlow, Cleveland, Ohio; Mrs. C. G. Cook, Ann Arbor, Mich.; Mrs. Theo. A. Arens, Youngstown, Ohio; Mrs. A. E. Blanck, Buffalo, N. Y.; Mrs. J. E. McLoughlin, Brooklyn, N. Y.; Mrs. A. Y. Proctor, Cleveland, Ohio; Mrs. J. W. Walker, Cleveland, Ohio; Mrs. C. V. G. Leseman, Pittsburg, Pa.

THIRD ANNUAL CONVENTION OF THE NATIONAL ELECTROTYPERS' ASSOCIATION OF AMERICA.

The third annual convention of the National Electrotypers' Association of America will be held at New Haven, Connecticut, September 12 to 15, 1899, at the same time as the meeting of the United Typothetae. An invitation has been extended to visiting delegates to join the party at New York on September 12, taking the steamer from there to New Haven with members of the Typothetae, in accordance with invitation issued to the members of the printers' organization. All electrotypers will be welcome at the sessions of the body, whether members of any local association or not. It is the desire of the executive committee to have all electrotypers visit New Haven at that time and become acquainted. By concerted action only can the electrotyping business be placed upon a paying basis, and those who go to New Haven this year will have an opportunity of shaking hands with their competitors, and arriving at a better understanding of trade conditions than they could ever expect to get by remaining at home.

On Tuesday, September 12, the meeting of the executive committee will be held at Hotel Davenport and an informal reception of members and invited guests will be given. At 8 o'clock in the evening the first business session of the Association will be held at Hotel Davenport.

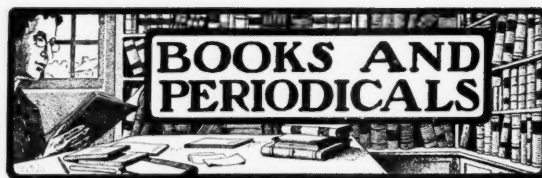
On Wednesday, September 13, members of the Electrotypers' Association are invited to attend the opening session of the United Typothetae of America which convenes at 9:30 A.M. The evening session of the Electrotypers' Association will be held at 8 P.M.

On Thursday, September 14, the third session will be held at 9:30 A.M. Election of officers for the ensuing year and a number of other matters will come up.

Friday, September 15, will close the business of the meeting.

Ladies and friends accompanying delegates are expected to participate in all excursions and receptions. The social features given by the United Typothetae will be enjoyed by the electrotypers as well. The itinerary issued by the typothetae will give much information which the electrotypers should be in possession of. It is expected that this convention will be an important one and be largely attended.

The matter relating to the meeting of the United Typothetae, on page 725 of this issue, gives particulars of the entertainment provided, together with a number of views in New Haven and vicinity.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

E. L. KELLOGG & Co., of New York, having published the *School Journal* for twenty-five years, have marked the event by issuing a special number of 128 pages to commemorate it. During this time they have published many other publications, but all on one theme—education. They are to be congratulated on their perseverance and success.

A CONVENIENT little pamphlet on how to prove color plates, etc., has been issued by the Chicago Register Guide Company, 195 Throop street, Chicago. It is a small pamphlet, not particularly well printed, but giving valuable information on hand-press proving, underlaying, register, color plates, etc. The price has been placed at 50 cents.

Art Study Pictures is the title of a semi-monthly publication consisting of ten reproductions from famous art works, for the use of clubs and schools. The first number was issued on July 1. It is intended to show reproductions of the best works of art in all countries, and to sell them at a low price. The publication is issued semi-monthly, at \$2.40 per year. *Art Study Pictures* Company, Fine Arts Building, Chicago.

"SUGAR MAPLE AND OTHER POEMS," second edition.—The principal poem describes making maple sugar in the Berkshire Hills, Massachusetts, and has a strong letter of indorsement from Whittier, in facsimile. There are about twenty full-page half-tones, including Springfield (Mass.) Arsenal, Connecticut State Capitol, Trinity College and St. Joseph's Cathedral, at Hartford, the famous Holyoke (Mass.) Dam and Berkshire views. Price \$1; sent postpaid by C. Sheldon French, 44 Woodbridge street, Hartford, Connecticut, the author and publisher. To be issued in September. About 100 pages, cloth bound.

THE J. C. WITTER Company, for many years the publishers of the magazine *Art Education*, and other publications in the interest of art in the schools, recently moved their entire business from 76 to 133 Fifth avenue, New York, ground floor, where, in addition to their publishing business, they will conduct a general art store. The enormous growth of this concern, since starting five years ago in one small office, indicates the widespread interest in educational art. It now requires nearly three floors to accommodate their large and diversified business. The new location on Fifth avenue, near Twentieth street, is ideal, and a ground floor store must prove a great convenience to their friends and customers.

THE Funk & Wagnalls Company announce "The Funk & Wagnalls Standard Encyclopedia," which will be a companion work to "The Funk & Wagnalls Standard Dictionary." The same general principles that have made "The Standard Dictionary" so satisfactory will be followed in the making of this Encyclopedia; each class of subjects will be in charge of a recognized expert specialist—in all over two hundred expert scholars will be engaged in the preparation of the work; all treatment of terms will be condensed to the last degree consistent with completeness and clearness; and every available device will be used to make the work easy of consultation. The aim will be to make it accurate, simple,

complete, to cover "things" as completely and satisfactorily as "The Standard Dictionary" covers "words," so that the two works will supplement each other and both together make a most complete and convenient library for reference.

TYPOGRAPHY IN ARGENTINA.

Some curious side-lights are thrown on South American printing in a letter published in *La Siecle Typographique*. The writer dwells strongly on the incompetency shown by many of the young hands. Numbers of these, he says, after obtaining a very elementary education, enter the trade at an early age, serve an apprenticeship of a sort for about four or five months, and then consider themselves fit to take a job. And they get it, too, for in Argentina, more perhaps than anywhere else, there is an entire lack of system. In one of the largest printing establishments in Buenos Ayres everything is scattered about pellmell, type of French or English body is set up together with letter hailing from the United States, without the least attempt at justifying the matter. Brass rule is frequently used to lead out lines, and the rest of the work is done quite *en suite*. The firm in question not only owns a printing office, but manufactures wax lights, matches, etc. Printing, in fact, throughout the republic, is relegated to the level of a very subordinate occupation, and several instances of this are given in the article under notice. At Corrientes one of the leading local printing offices is located in a general store, where preserves and other eatables are sold; at Parana there is a printery run by a woman, who also officiates as a barber; in Concordia (province of Entre Rios) the proprietor of a local newspaper, who is also the "boss" of a printing office, fills up his spare time by acting as cattle drover to one of the local tinned-meat factories! But perhaps the lowest depth is reached at Mendoza, at the foot of the Andes, where the gentleman who combines the functions of printer and proprietor of the *Imparcial* (appropriate name!) is a sweep!

PRINTING WITHOUT INK.

In the Washington correspondence of a Chicago paper of recent issue appeared the following item:

"At the Waldorf-Astoria a few days ago a meeting was held of manufacturers of printers' ink for the purpose of organizing a trust. A second meeting is scheduled for the near future, when the finishing touches will be given the scheme. Then look out for an advance in price."

Inclosed in a private letter lately received from London, England, was a circular-specimen of inkless printing, reading as follows:

"The dawn of a new era. Absolutely no ink, ink duct, ink table, ink knives, rollers, rags, turps, set-off sheets, or any other printing accessories, will be required on the printing machine of the immediate future."

The printing is of a brown color. The letter describes the process as follows:

"The stereo is mounted in the ordinary way; the paper is prepared with some chemical (cheap, it is said), and the sheet, being wet, acts as a conductor of the electricity from the cylinder of the machine to the stereo, the contact making the impression on the paper. The brown color is the result of the chemical action on the metal of the stereo."

IS APPRECIATED IN MEXICO.

We inclose, herewith, renewal for our subscription for another year. Among dozens of technical publications we receive in our office THE INLAND PRINTER is our *pet*. Our employes watch carefully its arrival to seek novelties in advertisements, and they imitate its fine display.—*Eduardo M. Vargas & Co., Proprietors of the Mexican Printers' Supply Company, Yrapuato, Gto., Mexico.*



BY A BOOKBINDER.

FORMULA FOR BINDERS' GLUE.—The Censor Company, Marlboro, Massachusetts, writes: "Will you please give, in your next number, a formula for binders' glue? I desire it especially for the morocco paper with which we cover stub receipt books. We have had considerable trouble from the kind we use, as it causes the cover to 'buckle' or warp, the glue apparently contracting the surfaces it touches, otherwise it is all O. K." *Answer.*—We would advise that you put some milk in your glue, possibly a cupful to a kettle, mixing carefully; and when gluing off the stock, allow the glued surface to lie exposed to the air as long as possible before putting the two sides together. You have not stated the kind of stock your leather paper is mounted on. See that the grain of the two papers cross when glued together. Also try a mixture of paste and glue, allowing the stock to become thoroughly dry between binders' boards, under pressure. This precaution should be taken in any case.

MAKING SPOT EDGES ON BLANK BOOKS.—A subscriber in Illinois writes: "What is the best and cheapest method to make spot edges on blank books? Will you please give several ways if you know of them? How do you mix a good brown ink for this purpose, or can you get it already prepared? I am a new beginner at finishing, so frequently have a little trouble with the glair. I try and use it as thin as possible, but it often turns gray on me—that is, after the joint of the book has been opened a few times, the leather becomes white all along the joint. How can I remedy this? I wish you would give some pointers on preparing different leathers before sizing." *Answer.*—There are several ways of making a sprinkled or spot edge, the most common of which is with the brush and sieve. A sieve of the ordinary kind, with a mesh $\frac{1}{8}$ inch or larger, is held inverted over the books, that have previously been clamped with the edges up; while a scrubbing brush, having been dipped in the color and shaken out, is rubbed briskly over the sieve, producing a nice spatter of color. For this purpose use an earth color or pulp, for sale at any of the bookbinders' supply houses. Thin with water. Another method much in vogue among blank-book binders is to sprinkle the edges with hot wax, using a long-haired brush; one made for marbling being best. The wax is kept very hot and sprinkled quickly over the edges. When the wax has hardened, the color is applied evenly with a sponge, after which the books are broken open, flaking off the hard wax and leaving irregular spots of white on a background of color. Aniline colors are used, mixed in hot (not boiling) water, adding a little paste water or fish glue to keep the color from running in. Some anilines change color if allowed to boil. Color may also be sprinkled on with a marbler's brush, striking the brush handle across a stick held in the left hand. Use a prepared marbler's color, and, after dipping the brush, shake it out lightly and wipe the surplus color from the ferule. Another easy method is to procure from a tobacconist the little tin blow-can used for sprinkling tobacco. This has a mouthpiece and nozzle. By blowing at the mouthpiece, a fine spray of water is sprinkled over the tobacco. If a thin color be substituted for the water, it can be readily used for edges. A perforated composition roller is also made for coloring edges. Your trouble with finishing may be attributed to many causes, but the probability is that your leather was old and dead, so that the paste wash lay on the

surface instead of sinking into the pores of the leather. Or again, you may have used too much paste and not enough vinegar. Some moroccos require no preparation before glairing, but a liberal washing with vinegar. In the preparation of calf, repeated paste-washing is necessary to produce a proper foundation for gilding; use thick paste on the backbone, rubbing in with a folder. On the sides the paste wash may be made thinner. Be careful that sponges, paste bowls, etc., are all fresh and clean. Sheep should be treated the same as morocco, sponging liberally with vinegar before paste-washing. When preparing glair, stick pretty close to the following formula: Add a little vinegar to the white of egg and beat to a froth. Add a drop of ammonia, and, after letting it stand a few hours, separate from the froth.

THE INK ERADICATOR.

He was a little man, with a stubby, gray mustache, and his shiny Prince Albert coat was buttoned tightly to his throat. He wore no gloves, and his hands, one of which grasped the handle of a small black satchel, were red with the cold.

The bookkeeper was hard at work on his trial balance, and did not notice the gentle opening and closing of the street door. He was unaware of the presence of his visitor until the little man asked:

"Pardon me, but is Mr. Bilkins, your cashier, in?"

The bookkeeper forsook his figures long enough to say, "Mr. Bilkins is in all right—anything I can do for you?"

"Oh no, the business is purely personal, thank you. I presume he is engaged. I shall wait." And the little man sank softly into a chair near the radiator, resting the satchel on his knee. The bookkeeper resumed his task.

Twenty minutes passed.

The trial balance had "come out" satisfactorily and the bookkeeper whistled cheerily to himself as he prepared to replace the books.

"Pardon me," said the little man, rising from the chair, "but I sold Mr. Bilkins a bottle of my Imperial Ink Eradicator a few months ago, and as he seemed to like it, I thought I would call and see if he needed a fresh supply. Can you tell me when he will be at liberty?"

The bookkeeper threw the last book into the vault, and after slamming the door shut, turned and remarked, "Certainly—I think it is six years, unless he's pardoned before his sentence expires."—*Truth*.

"THE PRINTING OFFICE ROACH."

A thoughtful but anonymous friend of THE INLAND PRINTER sends a lengthy article from the *Times*, of Pittsburgh, Pennsylvania, on the "Printing Office Roach." We regret that it is too long for the space at our disposal, but the following extract shows its quality:

"When, in the development of the art of printing, that great modern engine, the newspaper, came to the front, the roach followed its fortunes. He was the companion of Ben Franklin when he issued his little sheet with a hand press and published the cyclopedia as a serial, and he is part of the most modern establishment with its giant perfecting presses, its linotype machines, its electric bells and pneumatic tubes. He neglects no department. At the risk of his life he inspects the wheels and pinions of the press. He oversees the work of the compositor and shares his lunch if he can, and he overlooks the operations of copy-producing by the reporters and writers. He sees the funny man's jokes before they have had a chance to crack the ribs of anybody else, and he perambulates across the page of the profound editorial on the silver question or the tariff even before the managing editor has a chance to increase the gray matter of his brain by its perusal."



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A NUMBER of specimens of printing have had to be passed by this month on account of lack of space. Reviews of same will appear in the near future.

W. G. SAINSBURY, Gladwin, Michigan, submits a letter-head and advertisement, both of which are neat examples of good display. Presswork on the letter-head is all right.

A NEAT piece of composition is the booklet sent by J. Frank Elwell, of Phoenix, Arizona, printed for the Arizona Society of the Sons of the Revolution. The work is up to date in every respect.

A. G. McCORMICK, with the Wichita (Kan.) *Eagle*, sends a programme and a leaflet, the latter entitled "The Eagle's Midsummer Call." Both are good specimens of neat composition and good presswork.

FROM the Sanderses, printers and designers, New York, come a statement-head, bill-head and card, which show what beautiful effects may be obtained from simplicity of style and strong and effective types.

FROM A. H. GROSE, South Main street, Findlay, Ohio, comes a package of commercial and society printing, the composition and presswork on which are of a very high grade. The color-work is neat and harmonious.

W. R. VORIS, of the Westminster Press, "a printery for doing fine church and commercial work," Franklin, Indiana, uses text and old style type for his letter-head and envelope, printed in black ink upon thin bond paper.

E. R. KANNEMAN, *Bruce Herald*, Walkertown, Ontario.—The samples of printing you submit are fairly good in composition and presswork. The Organ Recital programme has a little too much ornamentation on the front page.

TWO BLOTTERS, original in design, neat in execution, and artistically arranged for colors, have been received from the Scioto Sign Company, Kenton, Ohio. They are attractive enough to draw business from all who appreciate good letterpress printing.

J. N. JONES & SON, Richmond, Virginia, submit a programme of the College of William and Mary—1693-1899—which is an excellent piece of engraving and typography combined. The Engravers' Roman series of type has been used to good advantage.

GOLDING & Co., Boston, Massachusetts, have issued a neatly printed booklet explaining the good points of their presses. The composition and presswork are above the average on work of this class, the half-tone illustrations especially being treated in an artistic manner.

THE Sparrell Print, Boston, Massachusetts, has issued a series of blotters, the composition on which is good, the ideas original, and engraving and presswork of first-class quality. They should bring returns in the shape of large orders for high-class printing.

THE Times Printing House, Philadelphia, Pennsylvania, gave its employees an outing on Saturday, August 26, and notified its customers in a neatly printed slip, in three colors, that its office would be closed on that day. The card is well set and presswork is very good.

THREE ads. set by Emerson O. Gildart, Mason, Michigan, for a high school annual, are excellent samples of good typographic display. They are bold, yet neat and artistic, the borders used being very appropriate, and the whiting out and balance correct in every particular.

BLOTTERS, business card and envelope from W. H. Bathgate, Wausau, Wisconsin, are all good specimens of forceful display and harmonious color-work. We think, however, that the card would be improved if the border was left off and the type lines spaced out a little more.

THE Standard Printing Company, 821 Penn avenue, Pittsburgh, Pennsylvania, is sending out some well printed blotters, illustrated with original engravings and snappy advertising matter. The company is willing to exchange with other firms using the same methods of advertising.

REDFIELD BROTHERS, Pearl street, New York City, forward a package of booklets and programmes, the composition, presswork, binding, etc., of which is all in the highest style of the art. Whatever Redfield Brothers undertake in the line of artistic printing is sure to be done thoroughly.

PROGRAMME of a banquet, a business card, and a leaflet, from the Central Michigan Printing Company, Owosso, Michigan, are samples of

neat composition and good presswork. Each is gotten up in good style, showing that an artistic mind was directing when they were planned and executed.

"THE BLUE BOOK" is a collection of "some covers and posters," in miniature, by E. N. Blue. They are excellent examples of artistic work, and show that Mr. Blue is a master of the brush and pencil. The engraving and printing, from the press of Fleming & Carnrick, New York City, are of the highest quality.

A PACKAGE of samples of engraving and letterpress printing has reached us from the Porter-Smith Printing Company, Oconto, Wisconsin. The engraving is on wood by W. L. Porter; presswork by J. S. Corboy, and composition by R. R. Smith. The work is all of good quality, the engraving and presswork being a little in advance of the composition.

A COPY of the *Western Methodist*, published at Perth, Western Australia, has reached us through the courtesy of A. G. Forsaith. It is a well printed magazine of twelve pages and cover, 10 by 14 inches in size, illustrated with half-tone portraits and views, well engraved and finely printed. The cover is in red and black. Composition and make-up are first-class.

E. DUKE NAVEN, La Porte City, Iowa.—With the limited material at your command you have made a good job of the District Fair Association catalogue—except the front cover-page, which lacks boldness and character; less border and a more striking style of display should be adopted. The presswork is even in color and impression throughout, and composition is neat.

E. C. FULLER & Co., Chicago and New York, have issued a "Catalogue of Parts, Universal Wire-Stitching Machine," thirty-two pages, 8 by 11 inches, handsomely printed on heavy enameled stock, with colored cover. The engraving, composition and presswork could scarcely be excelled in quality, and the value of the catalogue to users of their wire stitchers can not be gainsaid.

FROM J. H. Konersman, with the Sentinel Printing Company, Indianapolis, Indiana, comes a copy of the July issue edition of the Indianapolis Telephone Directory. The book has 188 pages, and is well arranged and printed, the pages being inclosed in blue border done upon the ruling machine. We understand from Mr. Konersman that the entire work on the book was done upon the linotype machine.

"RIVERSIDE PARK" is the title of a booklet of sixteen pages and cover gotten out by the Windsor & Kenfield Publishing Company, 324 Dearborn street, Chicago. Size of booklet is 4 by 7 inches, fully illustrated with finely engraved half-tones, the presswork on which is excellent. Some more artistic color, however, than green should have been used for the letterpress. A brown or maroon would be more suitable.

W. W. MOKLER, foreman Montana Advertising Company, East Broadway, Butte, Montana.—Your work shows that you have the correct idea of effective display in composition, and the illustrative designs give you credit as specimens of amateur engraving and good printing. You will no doubt be an ornament to the profession if you keep on as you are doing. Will be pleased to see more samples of your work.

FROM Oakham, the county seat of the smallest county in England (Rutland), Mr. Charles Malkin forwards a package of high-class printing that might well have been sent out from the greatest metropolis. He uses American presses in his work, and is well satisfied with their product. Composition, presswork and harmony of coloring are of a high grade of artistic workmanship that is rarely surpassed, and not often equaled.

MR. HARRY GEORGE, well known among Chicago printers, has gone into business with Mr. Geo. H. A. Willmann, at 307 Third avenue, Pittsburgh, Pennsylvania. The firm does printing for all purposes, and has submitted a large number of specimens of commercial stationery, which certainly indicate an ability to please the most exacting customer. THE INLAND PRINTER has much satisfaction in noting Mr. George's success.

A NEW magazine has entered the field of literature, under the name of the *Nevada Magazine*, the first issue of which appeared on August 1. It contains eighty pages of reading matter and advertisements, 6 by 9, the literary portion treating mainly of matters relating to Nevada. The typography is very poor, the ads. especially having a very amateurish appearance. The presswork is fairly good. Van Duzer & Haley, Winnemucca, Nevada, are the publishers.

"BUSINESS BRINGING" is the title of an exceedingly tasteful and attractive booklet issued by the H. E. Johns Press, Ivy Club Block, 12 Elm street, Oil City, Pennsylvania. It is refreshing to see work of this kind. Good taste and good sense are evident in it, and these evidences in printing mean that the printer is able to attract trade to himself and to attract it to his customers. The little book is worthy the study of printers whose ornate taste can not come down to simplicity.

FOUR blotters submitted by Alfred G. Parker, Winchendon, Massachusetts, are good samples of progress in the art of printing. They are numbered 1, 2, 3 and 4. Nos. 1 and 2 were printed last year; Nos. 3 and 4 were printed recently, and show a vast improvement in style over those printed a year ago. No. 3 is the best piece of composition, but would look better if the border background of the calendar had been printed in a light brown instead of the strong colors used.

M. H. BOURLAND is a youth eighteen years old, who has been studying THE INLAND PRINTER for the past two or three years, and a friend of his, Mr. J. A. Onyun, submits a business card in two colors, the work of Mr. Bourland, for criticism. The design is artistic, one series of type

only—and that a black letter—being used. The initial letters and rules are printed in red, the balance of the card in black, forming a neat, artistic and effective business card. Mr. Bourland is a good printer.

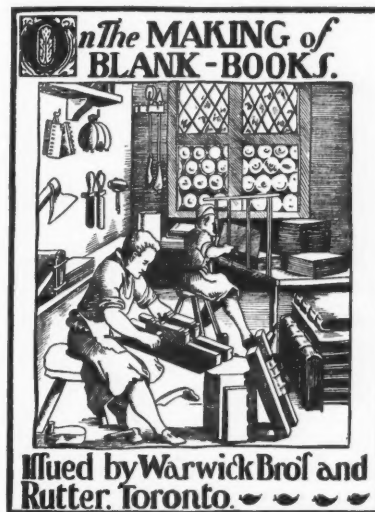
THE Heintzmann Press, Boston, Massachusetts, is trying to revive the medieval style of printing, in illuminated designs printed on hand-made deckled-edged stock, and with old-style faces of type. The work is excellently well done, and the efforts of Carl H. Heintzmann should be appreciated by art lovers. He says: "Good printing costs no more than bad printing. . . . What a lot of money is wasted on poor work! . . . The same old thing over and over again." Which, unfortunately, is very true.

A PACKAGE of printing from W. C. Peck, Los Angeles, California, contains some of the neatest examples of letterpress work that we have seen. There are book-covers, professional announcements, programmes, business cards, etc., all in the highest style of typographic display, and clean, snappy presswork. Mr. Peck is in the office of the Kingsley, Barnes & Neuner Company, whose excellent work has been previously noted in this department; and he will worthily maintain the good name the company has earned for its artistic productions.

W. G. WILKES, Biloxi (Miss.) *Herald*.—The catalogues and jobwork forwarded by you show that you have made remarkable progress in the short time you have been in the business (four years), coupled with your youthfulness (seventeen years). The composition is very good, and presswork, on black forms, fair. The half-tone work is poor, but would be improved if you used a better grade of stock, with enameled surface. Do not try to run color forms on glossy, black stock; only gold or silver, worked with a good stiff size that will hold a quantity of bronze, looks at all well on that kind of material.

THE Merchants' Association of New York has issued a book of valuable information about the metropolis of the United States, bountifully illustrated with scenes of business and pleasure to be found therein and in the immediate neighborhood. A map of Greater New York is a part of the souvenir, which is entitled "Summer Days and Nights in New York." The work was compiled, designed, engraved and printed by the Isaac H. Blanchard Company, 268-270 Canal street, New York, and we think the Merchants' Association could not have placed their commission in the hands of any one better qualified to carry it out. The work is first-class in every respect, and should be a great factor of itself in inducing the public to visit the scenes depicted and described. The booklet is just the size to fit in one's pocket, and forms a valuable guide-book for the summer tourist in the East.

WARWICK BROS. & RUTTER, Toronto, Canada, in a brochure of sixteen pages and cover, tell all about the making of blank books, from the earliest times, when sheets of bark were strung together by cords, until the present, when the books are made of the finest linen stock, encased in



ruscia, calf, canvas and various other kinds of superb and expensive bindings. The work is well written and illustrated with half-tone vignettes of blank books in many styles of binding, and views of the departments in which the firm produce the work described. The cut herewith is a reproduction of the front cover-page; the frontispiece is a half-tone of the building occupied by Warwick Brothers & Rutter for the manufacture of their books, and for executing the necessary printing in connection therewith. The composition and presswork on the brochure are of a character that leaves nothing to be desired. The literary portion of the work is equally good with the mechanical, and the pleasant way in which the making of blank books is described holds the attention of the reader to its close. Warwick Brothers & Rutter have done a good thing for the public as well as for themselves in issuing such a unique history of blank-book making.



THE New York office of the Dexter Folder Company has been removed to the Graham building, 127 Duane street, corner Church street.

JACKSON BLIZARD, formerly of Ypsilanti, Michigan, is now connected with the Chicago branch of the American Type Founders Company.

HARPER & BROTHERS, New York, after trying two of the Standard Machinery Company's paper feeders for some months, have added five more of the feeders to their plant.

THE Los Angeles Printing Ink Company is the name of a new firm just started in Los Angeles, California, to manufacture news and black and colored job inks. J. C. W. Wright is the manager.

THE Bullock Electric Manufacturing Company, Cincinnati, has just issued bulletin No. 0834, illustrating and describing the Bullock engine-type generators, which can be had by addressing the company.

JOHN ADAMS THAYER has received the appointment of advertising manager of the *Delineator*, the well-known magazine devoted primarily to fashions, published by the Butterick Company, Limited, New York and London.

WALTER WHITEHEAD, illustrator, has formed association with James Howard Kehler, advertisement writer of the Kehler-Donaldson Press, advertisement typographers and booklet printers, 34 Wabash avenue, Chicago.

WILSON FISKE, representing the American Type Founders Company, Boston, was in Chicago recently, and favored THE INLAND PRINTER with a call. Mr. Fiske is looking after the box-making machinery department of the business.

HARRY GEORGE, formerly in the employ of The Henry O. Shepard Company, Chicago, is now in the printing business in Pittsburg, Pennsylvania. The firm is Willmann & George, his partner being George H. A. Willmann. The office is at 307 Third avenue.

BUFFALO, New York, is advertising the Pan-American Exposition in a novel way. The post office department has arranged to incorporate the words "Pan-American Exposition, 1901," as a part of the cancellation stamp, and all letters mailed in that city, in addition to the name of the town and date, bear this inscription.

JOHN MULLALY has published in book form the argument before the Patent Office on the application of the patentees of the system of printing from aluminum plates which the publisher invented and perfected. The book demonstrates that the patent is not only valid but is a basic patent. Mr. Mullaly says that the decisions quoted are not a third of the cases he has found in the records of the courts, showing that the patent is impregnable.

JOHN M. GLEESON, formerly connected with the old house of Sherman & Co., and for eight years with William Dornan, has now secured the position of foreman of the letterpress department for the Burk & McFetridge Company, Philadelphia, which is now installing its plant with new machinery. Mr. Gleeson has had valuable and practical experience in other large establishments, and the interests of the house will be well looked after.

THE recent annual outing of the Relief Society of the Woodward & Tiernan Printing Company, of St. Louis, Missouri, was as usual an occasion of thorough enjoyment. The friends and customers of the house are enthusiastic in praise

of the purpose of the society, and of the amount of healthful recreation found in the annual outings. The society was instituted in February, 1875, and from 1887 to January, 1899, it paid in weekly benefits to its sick members \$4,461, and for loss of ten members by death \$1,000.

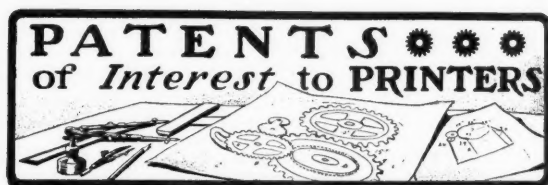
THE Globe Company, of Cincinnati, Ohio, with branches in New York, Chicago and Boston, and The Wernicke Company, of Grand Rapids, Michigan, have effected a consolidation, dating from August 1, 1899. The corporate name of the consolidated companies will be The Globe-Wernicke Company, of Cincinnati, Ohio. The Wernicke Bookcase business will, until further notice, be conducted from Grand Rapids, in the name of the Wernicke Company, as heretofore. The executive force of the new corporation will be composed of H. C. Yeiser, E. E. Adams, J. E. Blaine, present officers of The Globe Company, and O. H. L. Wernicke, of The Wernicke Company.

A NEWSPAPER report August 13 says that almost a million dollars is owed by John Harper Bonnell, of Dongan Hill, Staten Island, who is president of the John Harper Bonnell Publishing Company, at 150 Nassau street, Manhattan, and who on the 13th filed with the clerk of the United States District Court, in Brooklyn, a petition in bankruptcy. There is a vast discrepancy between the amount of his liabilities and that of his assets, especially as it is stated that his petition is personal and does not affect the company that bears his name. He owes to eighty-six unsecured creditors \$296,291.76, and to secured creditors \$650,000. The unsecured creditors are mostly banks. Mr. Bonnell and his family have been popular in Staten Island society, and they are well known in New York.

THE controversy between the Aluminum Plate & Press Company and the Orcutt Lithograph Company has been satisfactorily and amicably settled. The question between the two companies had reference to the interpretation of the terms of a contract entered into a few years ago, as to certain rights claimed thereunder; but as it was clear that the interests of both parties could be best subserved by a friendly adjustment of the difficulty, a mutual understanding was reached and a compromise effected to the advantage of each company, by which all claims were finally and conclusively settled. It may be stated here that the Orcutt Company is entitled to the credit of having been the first to show its faith in the merits of the aluminum printing plate, and that it is exclusively used in the firm's establishment as a surface printing medium.

WHAT THEY ARE DOING.

Every time two or three printers are gathered together one or all ask where the old printers are and what they are doing. I have heard this question asked so many times, and unsatisfactory answers given, that I have lately begun to look for the good fellows of the days before the iron man. And many of them are being found. Not idle, or in want, but energetic and successful traveling salesmen in various lines of trade. In a hotel in Indianapolis recently I found four printers. One sold rubber clothing, another dental supplies, another druggists' sundries, and another was a type foundry man. In another large city I found the manager of a very large hotel was an old composing-room acquaintance, and his shrewd treasurer and assistant was with him in the work of all work—good printing. Do not for a moment think that printers are not likely to make good traveling salesmen. They are versatile enough for any work. Just a little rounding out by contact with the great school of experience to be found along the road, and a little assertion of the "I" that is in them, and they soon begin to hustle and get there regularly in good form. This hunt for the old-time printers is interesting. I shall keep it up.—John S. Pinney.



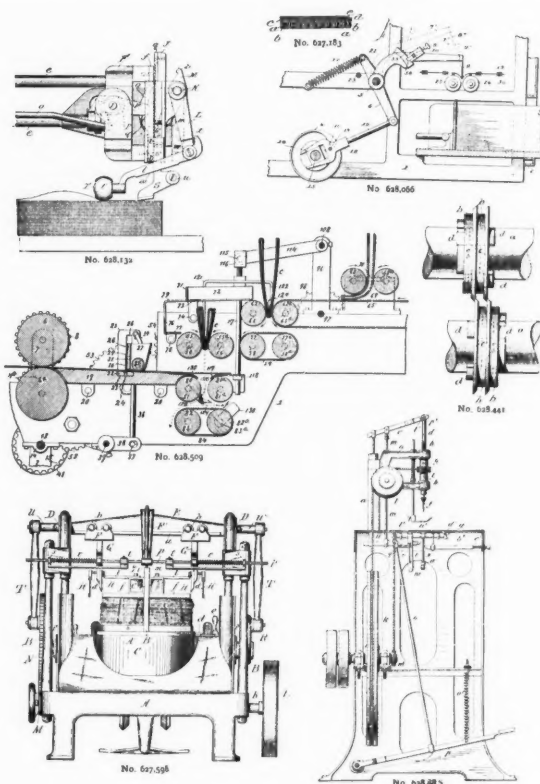
BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Another elastic tympan has been patented by Arthur S. Allen, of Boston, the number being 627,183. The basis is the spiral wire *a* embedded in rubber, as in Mr. Allen's other patents. Above this is the celluloid sheet *c*, a thin layer of india rubber *d*, and a paper surface *e*.

There is but one paper-feeder patent this month, No. 628,132, but this is an interesting one by W. G. Trevette, of Chicago. It is too complicated to explain in detail, but the drawing shows clearly the method of buckling the sheet. The inventor claims to be able to pick off but one sheet at a time with certainty. This point has been the bugbear of all mechanical feeders.

A folder for a duplex newspaper press is the subject of H. F. Bechman's patent, No. 628,066. In order that the number of folds may be changed (as from three to four) very simply, he introduces something very much like the throw-off on a Gordon. When the bolt 9 is pulled out of its



notch and thrown back, as indicated by dotted lines, then the folding blade 8 is thrown up to 7" and has a motion entirely above the folding rolls 26 and 27, so that one fold is skipped.

A newspaper folding and wrapping machine has been patented by Thomas Wolfe, of Kansas City, as No. 628,509. The working parts only are placed in the drawing. The

folded paper enters from the press on the right at *a*, receives a fold at *c*, another at *e*, and then passes down to meet the wrapper at 119. A web of wrapping paper has been fed in between the rolls 6 and 6*a*, is pasted at 27, and cut off at 29, just in time for it to be carried with the folded newspaper between the rolls 80 and 80*a*. The wrapped paper then travels to the right to be pressed down, and then to the left for delivery.

A method of removing superfluous bronze powder is the subject of patent 628,563, by George C. Torlina, of Cincinnati. He uses an abradent, preferably of pulverized glass, and applies it in any convenient manner. He says the method is also useful in flock printing.

A common-sense sort of machine for threading piles of paper comes from Neumunster, Germany, George A. W. Ehrhardt being the patentee. See drawing 628,885. The pile of paper is clamped under the foot *n'*, and the treadle applied, bringing down the drill *f*, which is rotated by power. The hole is then quickly drilled, and the needle and thread may be passed through.

Charles Beck, of Philadelphia, is perfecting his rotary cutters for slitting paper to very narrow widths. In patent No. 628,441 he shows his method of supporting the narrow rings *b* that hold the knives *c*. Bearing blocks *d* are inserted between the knives and the shaft *a*, to secure a solid and true adjustment.

Charles Seybold has secured three patents on paper-cutters since last report. Referring to the drawing No. 627,598, Seybold's machine for trimming paper on both sides is shown with some improvements. The pattern boards *ff* do not have to be exact duplicates as formerly, and the shields *HH* are introduced to keep the trimmings from getting into the operative mechanism. No. 627,599 relates to an improvement in the clamping devices, introducing a sliding clutch, which may be locked to the cranks the moment the clamp reaches the paper. No. 627,600 shows the gauge rods made a fixed part of the clamp table, so that when the pile of paper trimmed is slightly uneven, as sometimes happens, the gauging of the knives may not be affected, the arrangement insuring an absolutely perpendicular cut.

THE NEW SCOTT FAST-SPEED STOP-CYLINDER PRESSES.

NO matter how excellent a printing machine may be, the time comes when some one will build a better one.

In the race for supremacy among the pressbuilders success comes in a larger measure to those who set the pace in new and improved machines. Walter Scott & Co. have made many admirable advances in the past, and it is only a short time since their most efficient two-revolution press came on the market and at once became so popular that it is difficult to supply the demand. Now we have to announce that this firm has just completed a new stop-cylinder press that will prove a revelation to the average printer. The machine is constructed on entirely new lines, and is designed to do the very finest grade of printing, and at a speed that will compete with the regular two-revolution presses. In designing a stop-cylinder that will run fast and yet preserve the old-time absolute register, Mr. Scott has conferred an inestimable boon on the printing world, and it is safe to predict a phenomenal sale for the machine, of which an illustration will be found on another page of this issue.

The number of unusual advantages offered in this rapid stop-cylinder is really astonishing. We have at once—

1. A stop-cylinder, insuring absolute register.
2. The two-revolution principle, giving front delivery.
3. A new circular bed movement, lying close to the floor, and affording speed.
4. Six form rollers, inking from both sides of the cylinder.

These important advantages have been made possible because Mr. Scott discovered a way of constructing a two-revolution as a stop, and designed a new circular bed movement.

THE CYLINDER.—The diameter of the cylinder is reduced, the printing surface extending entirely around, with the exception of a single gripper slot. It turns twice and then stops for the same period of time that it turns, thus giving the same time for accurate feeding obtained in the old stops, and the same opportunity for the grasping of the sheet by the grippers when the cylinder is stationary and before the guides are raised, insuring that perfect register which never can be secured on a continually rotating cylinder. The printing is done on the first revolution, and the second turn is given in order to deliver the sheet in front, printed side up, without cylinder, fly or chance for smut, as in the latest Scott two-revolution machine. The cylinder is checked by a brake, so that there is no undue vibration in stopping. It is started and stopped by large cams, that gradually bring it into unison with the bed, to which it is geared at both ends by broad-toothed racks and gears that insure absolute register between bed and cylinder.

THE BED MOVEMENT.—This part of a printing machine is not always well understood by printers, but on its excellence of design depends the speed and correct working of the whole machine. Mr. Scott has succeeded in giving a perfect crank motion in a very small space, thus securing speed, easy running and low frame. The crank motion is much favored for speed, because it gives a natural slow-down to the bed's movement, and thus makes reversal easy. The machines are built in such large sizes, and the travel of the bed is so long, that an ordinary crank would have raised the bed five feet from the floor. Mr. Scott therefore places a crank movement *sideways* under the bed, its form being that of a flat wheel, revolving within a circle, and driving a connecting rod that is fast to the under side of the bed. This gets rid of the rack hanger, insures an absolutely strong and sure movement, and occupies no valuable space.

There is placed a heavy ring as a bearing above the large circular rack. The wheels of the movement revolve within this ring and are timed by the rack, but the real stress comes on the ring with a rolling motion, that allows of no appreciable friction or wear. The thrust is always on the bearing, and the wheels are brought into a direct line and thus all lost motion in running the bed is prevented. No springs are required with this bed movement, because the crank action slows the bed down gradually. This absence of springs speaks volumes for the correctness of the mechanical design.

FEEDING AND DELIVERY.—The feed-board is so low—5 feet in the largest sizes at the highest point—that a man can readily lift a pile of paper without any climbing. Even the feeder's platform is but 13 inches above the floor. Another advantage about the low feed-board is the reduction in vibration, which in some presses seriously interferes with exact register. The guides are down half the time, affording the feeder unusual time for adjusting his sheet. The stop allows the sheet to be gripped before the guides raise, removing that obstruction to unfailling register. The tapes that receive the sheet from the cylinder are arranged to travel several inches after the cylinder is stopped, to take in the tail of a long sheet, this being accomplished by a special clutch movement. The sheet is rolled out on a canvas traveler and dropped printed side up on the delivery board, which is fitted with a jogger.

INKING AND DISTRIBUTION.—The ink table is carried a foot or more under and beyond the cylinder, so as to supply ink to a second set of form rollers. Every pressman handling large forms has noticed the slightly inadequate inking on the side furthest from the ink table. Some years ago manufacturers tried to remedy this by placing a fountain and rolls at both ends, but the double fountain was such a nuisance that

it was abandoned. In this press Mr. Scott accomplishes the desired result of applying fresh ink from both sides of the cylinder, and entails no counterbalancing annoyances. The six form rollers and all the distributors and vibrators are gear-driven, at the same speed as the bed, thus securing constant cutting up of the ink. Instead of regulating the amount of ink by a long turn or a short turn of the fountain roller, it is given a permanent long turn, so that the ink is always cut to a film at the start. The ductor roll turns a greater or less distance on this fountain roller, according to the setting of a thumbscrew. The ductor lays the ink on the nearest distributor, and it is cut up and distributed over all the distributors during the forward absence of the ink table. As a result the ink is always distributed *before* it goes on the table, and streaks of color are impossible.

Both form rollers and distributors are made the same size, for interchangeable use, so that old or cut form rollers may be used up as distributors. The form rollers are separated and raised with a lever, as on the regular two-revolution machine. The distributors are easily handled under the delivery table, and can be removed sideways. The delivery table itself is arranged to slide back, so that the rollers or ink table can be got at readily.

IMPRESSION.—The method of giving the impression is the same as on the Scott two-revolution, a toggle joint doing the work, and steel rods being avoided because of their tendency to stretch. The cylinder is braced internally to resist the spring of impression, the box-like formation near the periphery being laid out in a most scientific manner, the four tracks, supported by columns and a massive bridge, carrying the impression strain down to the unyielding bedplate. The completeness and perfect balance of the arrangement and the liberal use of iron makes the press rigid under the impression.

SPEED.—This remarkable press is built in three sizes, from 37½ by 51 bed to 46½ by 62, and the speed is 1,650 to 1,800, according to size, which means that they will run as fast as they can be accurately fed, and that they can be relied upon to do the most exacting class of work at the top notch of running. In making such a speed possible on a stop-press, Mr. Scott has accomplished a feat in mechanics which would make him famous were his name not already known all over the world.

There are a hundred and one other good features about this machine, but as they are largely duplicated on other Scott presses they need not be described here. None of the little time-saving conveniences is wanting, and there seems to be nothing desirable that the maker has not thought of and supplied.

THE LITHOGRAPHIC STOP-CYLINDER.—This new machine is of the same general design as the stop-cylinder just described, being an adaptation of the same principles to lithographic work, either from the stone or aluminum plate. Its height is about one-half less than other lithographic machines, and its speed about one-half greater. It much outranks the rotary lithographic machines, as it is faster, gives perfect register where they can not, and permits the use of either the lithographic stone or the new aluminum plate. It is built in four sizes, from 37 by 52 to 45 by 70. The cylinder being small, a sharp impression is possible. The dampening rollers are three in number and cover the stone twice to an impression, giving more efficient dampening than ever before attempted on any litho. press. The six form rollers, with a double sweep, also afford unparalleled inking. Each set of form rollers may be thrown out of operation with a single motion of a lever, which is often desirable to prevent filling up of an aluminum plate. It would appear as though the up-to-date lithographer simply could not afford to be without this latest development in the art.

Other machines at the Scott works are being improved and these may sometime furnish the subject for a future

article. Among these we observed a new all-size rotary for fine work. It can be adjusted to cut off sheets of 88 different lengths between 20 and 45 inches.

WHAT ARE MEN WORTH?

John Wanamaker is quoted as saying: "It is a delusion that men do not get what they are worth. Now and then a man is unfortunate, I grant, but, as a rule, men get what they are worth. Why, it's the hardest thing in the world to find a clean, strong, earnest, upright young man—they're as scarce as hens' teeth. I had a boy working for me once at three dollars a week—I only got two dollars and fifty cents when I began—and the boy's father, who is loom boss of a factory, came to me and said he guessed he'd take his boy out; he could make more in the factory. 'How much?' I asked. 'Four dollars a week.' 'Well, let him alone, and he'll be getting five a week here after awhile.' When the boy was getting eight dollars the father came again, and again I persuaded him to leave the boy with me. When the boy was getting ten dollars a week the father came again and he said he was going to take the boy away. 'What for?' 'He isn't making enough money.' 'What will you do with him?' 'Put him in the factory.' 'How much will he get?' 'Twelve dollars first—fifteen afterwards.' 'Any more?' 'Yes, he may get to be loom boss.' 'What will he make then?' 'Seventy-five dollars a month.' 'Well, then, let the boy alone, he'll be getting a hundred a month here some day.' I had the hardest work to get that man to leave his boy and we are paying the boy now \$200 a month.

"It seems to me there is nothing for it but education. I have tried profit-sharing also. I tried profit-sharing in my store; distributed \$100,000. But my people had no idea of thrift. One woman took her \$150 and bought a piano, another a silk dress, and so on; no idea of saving. I was discouraged. Maybe I didn't try the right way, but it was not a success. I offered to pay them interest if they would save their money and put it into the store—they thought I wanted to increase my capital, and wouldn't do it. I could have borrowed plenty of money for less interest than I offered them. I do not say I have given it up; a committee of the employees has the matter still under consideration, but they report that at present nothing can be done. There is nothing for it but education."

PRINTING IN AMERICA, THREE CENTURIES AGO.

1540.—The first book printed in America, in the City of Mexico, December 13. It was a hand-book for the Spanish priests in converting the natives. Printed by Christopher Cabrera, at the command and expense of the Bishops of New Spain, at the house of Juan Cromberger.

1639.—First printing office in English colonies of North America established at Cambridge, Mass.

1639.—The "Freeman's Oath," the first broadside publication in New England, issued.

1640.—The Bay State Psalm Book, printed at Cambridge by S. Daye. This was the first book printed within the present limits of the United States.

1663.—The Bible, printed by Samuel Green and M. Johnson, of Cambridge, in the Indian language and dedicated to Charles II.

1688.—Proposals issued by William Bradford, of Philadelphia, "for the printing of a large Bible." No Bible had yet been printed in America.

1690.—R. Harris tried to publish in Boston a paper called "Publick Occurrences." It was suppressed after the first number.

1690.—William Rittinghuysen (or Rittenhouse), a Hollander, assisted by William Bradford, established in Roxborough, near Philadelphia, the first paper mill in America. The paper was made from linen rags.

BUSINESS NOTICES



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

DO NOT BE SHORTSIGHTED.

Sharpen your wits, increase your appetite, and tone up your system by spending a week or two at one of the many beautiful lake resorts reached via Wisconsin Central Lines. '99 summer booklet tells you how to do it. It's yours for the asking. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

CALENDARS FOR 1900.

The attention of the trade is called to the advertisement of the Novelty Advertising Company, Coshocton, Ohio, on another page of this issue. This firm has a choice line of calendars for printers, which are furnished at very reasonable prices. Now is the time to take orders for calendars, and printers should bestir themselves and add this important branch to their business. It will pay to do a little hustling at this time.

THE STANDARD PAPER FEEDER.

The Standard Machinery Company, 38 Park Row, New York, manufacturers of the Standard paper feeder and the Mystic Star cutters, report increasing sales of their machinery. A recent order is for five Standard feeders for Harper & Brothers, New York, in whose plant two of these machines have been in constant use for almost a year. The results during this time have been so satisfactory in the way of increased press-product that the order for five additional feeders was given to complete the equipment of all of this firm's flat-bed perfecting presses used in printing *Harper's Weekly* and *Harper's Bazar*. This reorder from a firm of the standing of Harper & Brothers is a strong evidence of the value of the Standard paper feeder.

ARE QUADRUPLES OUT OF DATE?

We are advised by the Brown Folding Machine Company, of Erie, Pennsylvania, that they have recently placed upon the market an entirely new machine and claim that it takes the place of the present quadruple folders. The machine in question is a double sixteen and double thirty-two. The latter feature does away with insetting and gives a section of thirty-two pages folded intact. The machine also slits all its work and overcomes "buckling" on both sixteen and thirty-two page sections. The advantage will be readily seen of folding two complete sections of thirty-twos, as it gives better register and saves in sewing. These machines are provided with every modern improvement and possess many features not embodied in those of other makes.

A NEW INK FOUNTAIN.

The Payer Printing Machine Works, of St. Louis, advertise on page 778 of this issue of THE INLAND PRINTER a new ink fountain for job presses. What mainly recommends it to the printer is the low price at which it is being sold and the fact that it can be attached to almost any job press without much trouble. They are giving satisfaction, over 350 of them being already in use, and the manufacturers claim that

no other pony ink fountain will do better, if as good, work. They are simple, durable, easily cleaned—an important feature—and easily adjusted. If you have any presses without fountains you should be interested and write to them for descriptive circular and testimonials. The "Utility," which is the name of this new fountain, is for sale by all type foundries and dealers in printers' supplies.

NOTICE TO THE TRADE.

The Campbell Printing Press and Manufacturing Company, sometimes called the Campbell Company, very largely advertised a certain press called the "Century" and sold quite a number of the same.

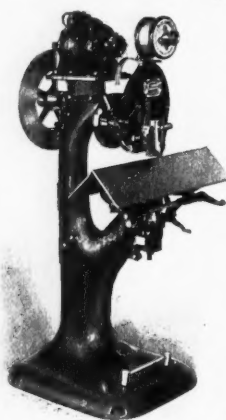
The merit of this Century Press consisted in the fact that it contains the Miehle patented bed movement.

The Miehle Company brought suit against the Campbell Company for making and selling this Century press, and after a hotly contested litigation the United States Court at Chicago has just decided and decreed the Campbell Company's press to be an infringement of the Miehle Company's patent, and ordered an injunction to issue against any further manufacture and sale of the said press. THE INLAND PRINTER gave notice of this suit when it was entered.

THE MIEHLE PRINTING PRESS AND MANUFACTURING CO.,
August 10, 1899. Chicago, Illinois.

LUNDELL MOTORS IN BINDERIES.

The great advantages of electric power in large printing, binding and kindred establishments have been demonstrated so clearly and so repeatedly as to be familiar to all large power users; but that the same advantages may be enjoyed by the small consumer of power is a fact which too often escapes his consideration.



LUNDELL MOTOR GEARED TO
STITCHING MACHINE.

For example, take the case of a small binder. In adopting electric power, he immediately dispenses with an engine, a boiler, a coal pile and bill, and a youth or man acting in the double capacity of fireman and engineer. The economy, safety and cleanliness obtained in the use of Lundell motors can not fail of appreciation in every bindery, regardless of its size. The usual method of operation is by shafts, belts and pulleys, which at the most can not effect more than three or four speeds, and this often at the expense of precipitating the ever-present dirt and grease

upon the work in hand. Often it happens that the belt is shifted to the wrong step of the pulley, causing such damage as to make repairs necessary, not to mention the delay. Another disadvantage overcome by using electric motors is that of running all the shafting and belting when but part or only one of the machines is in use. Thus, instead of having the fireman-engineer at "time and a half," and all the shafting and belting running (the greater part to no purpose), the operator is the only attendant and the actual power required is all that is consumed. The mere turning of a switch sets the machine in motion or stops it. The accompanying illustration shows a stitching machine to which is geared a Lundell motor of the steel-clad type, completely inclosed, making it thoroughly dust and water proof. It is of such construction as to be practically indestructible under the roughest kind of usage. The stitcher can be started or stopped, and run fast or slow, entirely independent of any machine on the

floor. The Lundell motors are manufactured by the Sprague Electric Company, 20 Broad street, New York, who will take pleasure in communicating with interested parties.

NEWSPAPER HALF-TONES.

The Standard Engraving Company, 637 Chestnut street, Philadelphia, the new engraving company that is making such a stir in the Quaker City, last month turned out one of the largest newspaper half-tone plates ever made, six columns wide and nineteen inches deep. This mammoth block was made for the *Times*, of Philadelphia, Sunday edition. The plate was a great success. The Standard people are making a specialty of newspaper half-tones, and are now doing one of the largest businesses in that particular line in the East. They have just published a very handsome little book about their business, called "A House Full of Ideas," which they will send free on request. Inasmuch as they make a specialty of serving printers by mail, every printer who has any sort of advertising to do should send for this little booklet in order that he may keep up with the times.

MONOGRAMMED CORRESPONDENCE PAPER.

William Freund & Sons, Chicago, whose advertisement appears on page 697, make a special announcement this month which ought to interest all printers. They agree to furnish a five-quire box of monogram correspondence paper of the latest size, finest quality, with envelopes to match, for \$1.75 complete, prepaid. This firm is doing a large business in this line, and has prepared an attractive circular which it would be glad to send to all making request for same. The company has a very fine assortment of two-letter monograms, as well as single letters, and can please almost any taste. They make a specialty of catering to printers in small towns who desire to look after this trade, and will answer all inquiries promptly.

AN OPEN LETTER.

NEW YORK, August 22, 1899.

To the Editor THE INLAND PRINTER, Chicago:

DEAR SIR,—It has been reported throughout the trade that the manufacture and sale of the "Century" press has been enjoined, and therefore estopped, by the United States Circuit Court, sitting at Chicago. THIS STATEMENT IS NOT CORRECT, as the volume of business now being done in "Century" presses will testify.

The rumor concerning the "Century," as given above, grew out of a recent decision that a slot—a detail of its bed-driving mechanism (now eliminated)—came within the scope of a patent granted Mr. Miehle.

Please publish this for the benefit of those who may be desirous of purchasing "Century" presses, and oblige,

Very sincerely,

CAMPBELL P. P. & MFG. CO.,

H. A. WISE WOOD,

General Manager.

A PHENOMENAL JOB PRESS.

In our July number there was a short description of a new press, the invention of Mr. H. S. Merrill. Arrangements are now said to be completed for putting the machine upon the market at a price within the reach of any up-to-date job office. The proprietors assert that they have a veritable "gatling gun" jobber, and that every office will have use for one in order to protect its business frontier. An officer of the company said recently: "Whether the trade will encourage the use of a press having the speed of ten Gordons, remains to be seen. That Merrill has accomplished the hitherto impossible feat of successfully rotating common type in a flat form, admits of no question, and that the operation is extremely simple and makes perfect impressions is

also proven." There is undoubtedly a large and legitimate field for this press, but are the times ripe for the innovation? Should the idea be encouraged while there is so much capital invested in the slower style of presses? Is it fair play for any man to use such a machine and then to cut prices? Should such be the result, it might be cause for regret that it was ever put upon the market.

FIVE CAMERAS IN ONE FOR THE PRICE OF ONE.

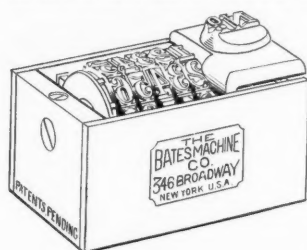
Do not buy a camera until you have examined the "Al-Vista" Panoramic Cameras. With the patent long and short negative attachment you can take a 4 by 4, 4 by 6, 4 by 8, 4 by 10, and a 4 by 12 inch picture, as desired; consequently, you have five cameras in one. The "Al-Vista" is made for



time and snap-shot work, too. Uses the ordinary 4 by 5 day-light loading film on spools. Drop us a postal and get our 1899 catalogue. Multiscope and Film Company, Burlington, Wisconsin.

AN IMPROVED TYPE-HIGH NUMBERING MACHINE.

Typographic numbering machines, designed to be locked in a form together with or without type matter, and used in printing presses, have heretofore been held at prices which have interfered with their general adoption by the trade. Small job offices and many well-equipped establishments have hesitated to make the necessary investment which their requirements did not seem to warrant, and have instead utilized hand machines with all the extra labor and



Size 1½ by ¾ inch.

No 12345



imperfect results, because of this difference in cost. The new machine illustrated—which is of the most improved character—reduces prevailing prices. One of the many novel features is the construction which involves the use of a steel spring of great power and unusual elasticity for such a small device. This spring (shown in cut—actual size), when assembled, rests in a socket directly

under the prefix "No." When it is considered that correct numbering with all machines of this character is entirely dependent upon small and short-lived springs, the importance of employing one well calculated to wear for years is apparent. The machine may be instantly taken apart for cleaning without removing any screws, of which there are but three in the entire device. The figures (see cut—

facsimile impression) are engraved upon steel wheels and are of a style and size most suitable for general work. The capacity is from 1 to 99,999, all figures advancing automatically in consecutive order. In the manufacture of this machine as high a standard is maintained as the best materials, improved facilities and the most skillful workmanship can produce. Special machines, numbering from 1 to 50 or 1 to 100, repeating automatically, for sales-book work, or with skipping unit wheels for check-book work, and with figures from one-quarter to one inch in height for bicycle and baggage-check work, are made to order, and estimates will be promptly furnished upon application. The makers are the Bates Machine Company, 346 Broadway, New York, who will be pleased to give any further information desired. They are represented in England by the Printing Machinery Company, Ltd., 15 Tudor street, London, E. C.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted. **Copy for this column must be in our hands not later than the 20th of the month preceding publication.**

BOOKS.

A BEAUTIFUL, cheap, readily mailed and easily marketed town advertiser is a Souvenir Mailing Card. My booklet on this subject will help you in issuing a set. About it the *British Printer* said: "... and forms a handy working handbook for the printer and publisher; ... firms lacking experience in this department will find here a cheap investment." With six photogravured specimen cards, 25 cents. OTTO KNEY, Madison, Wis.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¼ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

FOR SALE.

FOR SALE—A Chambers Brothers' large-size varnishing machine at a bargain. S 906, INLAND PRINTER.

FOR SALE.

FOR SALE—A large assortment of body, job and wood type from 3 to 100 line, nearly new, two drum cylinder presses, cabinets, frames, cases, chases, galleys, racks, etc.; also large wood-type cabinets. Will be sold cheap in lots to suit purchasers. Call or address A. E. CREVIER, 141 West Twenty-fourth street, New York.

FOR SALE—Cheap, 28 by 43 platen Hoe Washington hand press and 27 by 43 platen Cincinnati Washington hand press; both good as new, and big bargains at \$100 each. Here's chance for live printer to start weekly newspaper at small cost in some growing community and "catch on," so to speak, in next presidential campaign. S 938, INLAND PRINTER.

FOR SALE—Heavy embossing press; size 12½ by 18½; but little used. S 922, INLAND PRINTER.

FOR SALE—No. 1 Munson Typewriter, with two type wheels, in first-class condition. S, INLAND PRINTER.

FOR SALE—40 by 60 Cottrell two revolution and 8 by 12 Peerless printing presses; also Donnell stitcher, Stonemetz folder, etc. SPRAGUE, 630 Filbert st., Philadelphia, Pa.

BUSINESS OPPORTUNITIES.

AN EXCEPTIONAL opportunity to purchase at a low figure, and on easy terms, a fine lithographic plant in one of the large cities of New York State. Business long established and good. Satisfactory reasons given for selling. Here's a chance of a lifetime. S 921, INLAND PRINTER.

A SNAP—Best equipped job printing establishment in the center of the big lead and zinc district of southwest Missouri, for sale at a bargain. Will sell all or one-half interest. A. T. LEACH, 1300-1310 Monon building, Chicago.

COUNTRY NEWSPAPERS and job offices for sale in California; have some choice openings, cash and time propositions. W. F. CORNELL & CO., Printers' Exchange, 518 Sacramento street, San Francisco.

EMERSON P. HARRIS, 150 Nassau street, New York, sells publishing businesses exclusively. News, trade, miscellaneous journals. Reliable, responsible, discreet.

FOR SALE—Good job printing office and established business, in rapidly growing Northern city of 30,000, for cost of plant. Good reasons for selling. S 919, INLAND PRINTER.

FOR SALE—Job office and bindery complete, including ruling machine. Did \$12,000 last year. Can be doubled with capital. Good prices for work. City 18,000 and growing, in northern Pennsylvania. Don't write unless mean business. S 920, INLAND PRINTER.

FOR SALE—Job office, well established, well located in hustling little city. S 950, INLAND PRINTER.

FOR SALE—One of the best job offices in Chicago, on Dearborn street; can give purchaser \$100 worth of printing a month; plant cost \$1,400; will sell for \$800. S 959, INLAND PRINTER.

FOR SALE VERY CHEAP—A well-equipped job printing office in a live manufacturing city of 30,000; other business interests the reason for selling; a splendid opportunity; it will pay you to investigate if you mean business. S 956, INLAND PRINTER.

FOR SALE—Will sell newspaper and job office for \$500 cash down. Good patronage; worth more than twice the money. Only reason for selling is on account of sickness. The TIMES, Farmington, Washington.

ONLY NEWSPAPER in a city of 6,000, near Chicago, with city patronage, big factory trade in jobwork and complete job and book plant, two cylinders, up-to-date type, etc.; proprietor has other large interests; \$4,500; or present manager will take half interest with the right newspaper man who has spot cash. Be quick. S 954, INLAND PRINTER.

HELP WANTED.

ARTIST WANTED—A bright and versatile young artist to accept position with splendid possibilities in first-class engraving house. Address, with full information, S 908, INLAND PRINTER.

FINISHER who understands tooling and finishing half-tone cuts. S 912, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER, also half-tone etcher. Good paying positions for two competent men. S 911, INLAND PRINTER.

MANAGER—An old-established European printing ink and color manufactory requires for their New York branch factory a first-class salesman, able to take over the entire management. Only experienced and energetic applicants with good connections in the trade need reply, with full particulars, under W. T., 367, Haasenstein & Vogler, Berlin, W. 8, Germany.

WANTED—An engraver on side and end wood. Give references and salary expected. S 926, INLAND PRINTER.

WANTED—Practical, experienced, up-to-date foreman; general job office in the South; references. S 963, INLAND PRINTER.

WANTED—Pressman, first-class in every detail and capable of handling large force; union office; large city; references required. S 961, INLAND PRINTER.

WANTED—Young man with ability at jobwork, steady and industrious, can obtain permanent and good position. S 943, INLAND PRINTER.

SITUATIONS WANTED.

A FOREMAN in one of the largest binderies in the East would like to make a change on or before January 1, 1900. B. R., INLAND PRINTER, New York.

A PAPER RULER desires position in the West, where he can do ruling and assist in forwarding, etc. S 941, INLAND PRINTER.

ARTIST—Young man wants position with newspaper or engraving company; experienced in both; studied in New York; best of references. S 924, INLAND PRINTER.

AS FOREMAN—A 1 expert in the art of making and matching of colored inks would like to secure a position with a first-class house, either in New York or Brooklyn; can furnish the best of references if desired. G. A., INLAND PRINTER, New York City.

A STRICTLY FIRST-CLASS all-round photo-engraver desires position in large or small shop on salary or shares; reference; proves. S 966, INLAND PRINTER.

A-1 JOB COMPOSITOR wants situation. Capable taking charge. Can furnish high-grade reference. Prefer New York or New England. S 946, INLAND PRINTER.

BY ETCHER, half-tone, or to take charge of newspaper engraving plant; good all-round man. S 947, INLAND PRINTER.

COMPOSITOR desires a situation; temperate habits, good typesetter, can run cylinder and job press. F. M., INLAND PRINTER, New York.

EXPERIENCED EDITOR, reporter, printer, proofreader, collector, bookkeeper, manager, solicitor desires situation; sober and reliable; good recommendations. S 917, INLAND PRINTER.

FIRST-CLASS cylinder and job pressman desires steady situation; country preferred. S 960, INLAND PRINTER.

FIRST-CLASS, strictly up-to-date job and catalogue compositor, used to better class jobwork, desires steady situation; sober, industrious; union; references. S 931, INLAND PRINTER.

FORWARDER, finisher and ruler, twenty years' experience; three years in present position; age thirty-six years; employed as foreman eight years. S 939, INLAND PRINTER.

HALF-TONE finisher and tooler, married man, good habits, wishes steady employment; vignetting and reengraving. S 942, INLAND PRINTER.

ILLUSTRATOR and Designer, thoroughly reliable, desires steady position with first-class printing or engraving concern or magazine; capable of taking charge of art department. S 918, INLAND PRINTER.

JOB FOREMAN and superintendent, thoroughly modern, desires position; has executive ability; close estimator; has made special study of turning out largest amount of good printing at least possible expense. S 958, INLAND PRINTER.

LINOTYPE MACHINIST wants position in Mexico or Western city; experience on book and newspaper; am a machinist by trade; reference furnished. B. A., INLAND PRINTER, New York.

MANAGER—Thoroughly practical and reliable, conversant with details of printing and publishing, will be at liberty October 1. S 933, INLAND PRINTER.

NEWSPAPER foreman of unquestionable ability wants position as foreman and care of linotypes; practical printer; references; at present employed. S 955, INLAND PRINTER.

PHOTO-ENGRAVER—Thoroughly experienced in all branches of the trade, and at present manager for large engraving house, would like position as manager or half-tone photographer; can furnish the highest of testimonials. S 923, INLAND PRINTER.

POSITION wanted by electrolyte trimmer, hand; best of references. S 910, INLAND PRINTER.

SIMPLE—AUTOMATIC—GUARANTEED.

Using Emery Wheels arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60, 44-in. \$65.
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Style C—Extra heavy. Wet and dry grinding. 76-in. \$205, 84-in. \$215, 90-in. \$225.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery Outfits.

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PRACTICAL MACHINIST—Seven years' experience at linotype work; book and newspaper; strictly sober; have fine kit tools and can save employer money; best of references; desire permanent situation. S 951, INLAND PRINTER.

PRACTICAL MAN, rapid, accurate estimator and close buyer, competent to take full charge, all departments, wishes to correspond with a first-class house desiring the services of a capable superintendent or manager. A-1 references. S 932, INLAND PRINTER.

PRESSMAN—First-class, good reference; cylinders and Gordons; jobwork; go anywhere. S 935, INLAND PRINTER.

PRINTER—Good, steady, reliable man; fourteen years' experience; nine as manager; desires to make change; close buyer and user of labor and material; expert embosser and three-color process worker; best references; expect fair salary, but ready to earn it; Eastern city preferred. S 927, INLAND PRINTER.

PROOFREADER—First-class, accurate, thorough, would like position. Job, news, magazine. Best references. S 934, INLAND PRINTER.

SITUATION WANTED—As superintendent or job foreman by an experienced, all-round, well educated man; now has charge of plant; good salary. S 957, INLAND PRINTER.

SITUATION WANTED—By German printer with some means, in good office, with view to become active or silent partner, or will work on shares. Chicago preferred. S 929, INLAND PRINTER.

SITUATION WANTED—By practical bookbinder on loose-leaf ledgers, blank books, edition work, finishing, embossing and estimates on work; eighteen years' experience; foreman at present, wishing to make change; with best of reference from present firm. S 968, INLAND PRINTER.

WANTED—A position, by a first-class half-tone operator; have had long experience, and can give good reference; could take general care of a photo-engraving shop. S 936, INLAND PRINTER.

WANTED—Job and newspaper printer wants steady situation; artistic, up-to-date work done. S 949, INLAND PRINTER.

WANTED—Position as foreman to take charge of electrotype foundry, by a thoroughly capable mechanic, well posted in late methods, including nickel; highest reference. S 964, INLAND PRINTER.

YOUNG ARTIST wants position with engraving company or newspaper firm. Small salary accepted. S 930, INLAND PRINTER.

WANTED TO PURCHASE.

WANTED TO BUY—A daily or weekly republican or independent paper, in a town of 8,000 to 15,000 population. S 940, INLAND PRINTER.

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ALUMINUM CARD CASES—Wanted address of wholesale dealer or manufacturer of aluminum card cases. B. G. STAUFFER, Quakertown, Pa.

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STEREOTYPE OUTFITS for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box, 6 1/2 by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$32.50; 13 by 22, \$46. Also, **White-on-Black and Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Revised edition of book explaining above, postpaid, for \$1. Circulars and samples for stamps. HENRY KAHR, 240 East Thirty-third street, New York.

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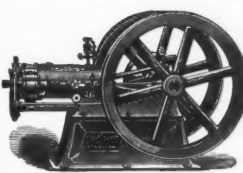
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LET US GIVE YOU A POINT We herewith show a method of pointing for folding machines which has been used for some years in a large publishing house, and is the most practical method we have seen. Just drive these points into the furniture where you want them with the above punch, which does not damage the round end of point. Price: Punch, 25c; Points, \$3.50 per gross. Try them.

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The printers owe you a vote of thanks for putting on the market such a simple, practical and useful gauge. Yours, etc.,

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GENTLEMEN,—I have used nearly every kind of small fountain made to use at the end of roller on job press with little or no satisfaction. I must say, however, that the "Utility Ink Fountain" purchased of you is the nearest perfect of any I have ever used; supplies a long-felt need in the job office, and is entirely practical. Yours truly,

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Cut 6649, \$1.00; smaller size, 1 1/4 x 1 3/8 in., 75 cts.

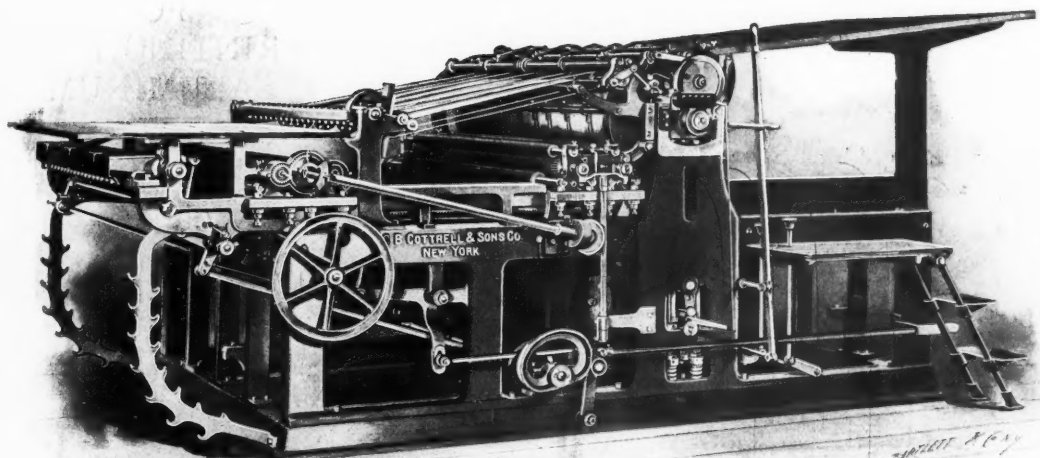
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Don't risk a fight handicapped. A new series high-speed Cottrell will put you where you can meet all possible competition of the next ten years. It will bring in work enough, not only for itself, but for one or two other presses.

This is the press built from entirely new and improved designs of 1898. It is the latest achievement in press-building and a wonder.

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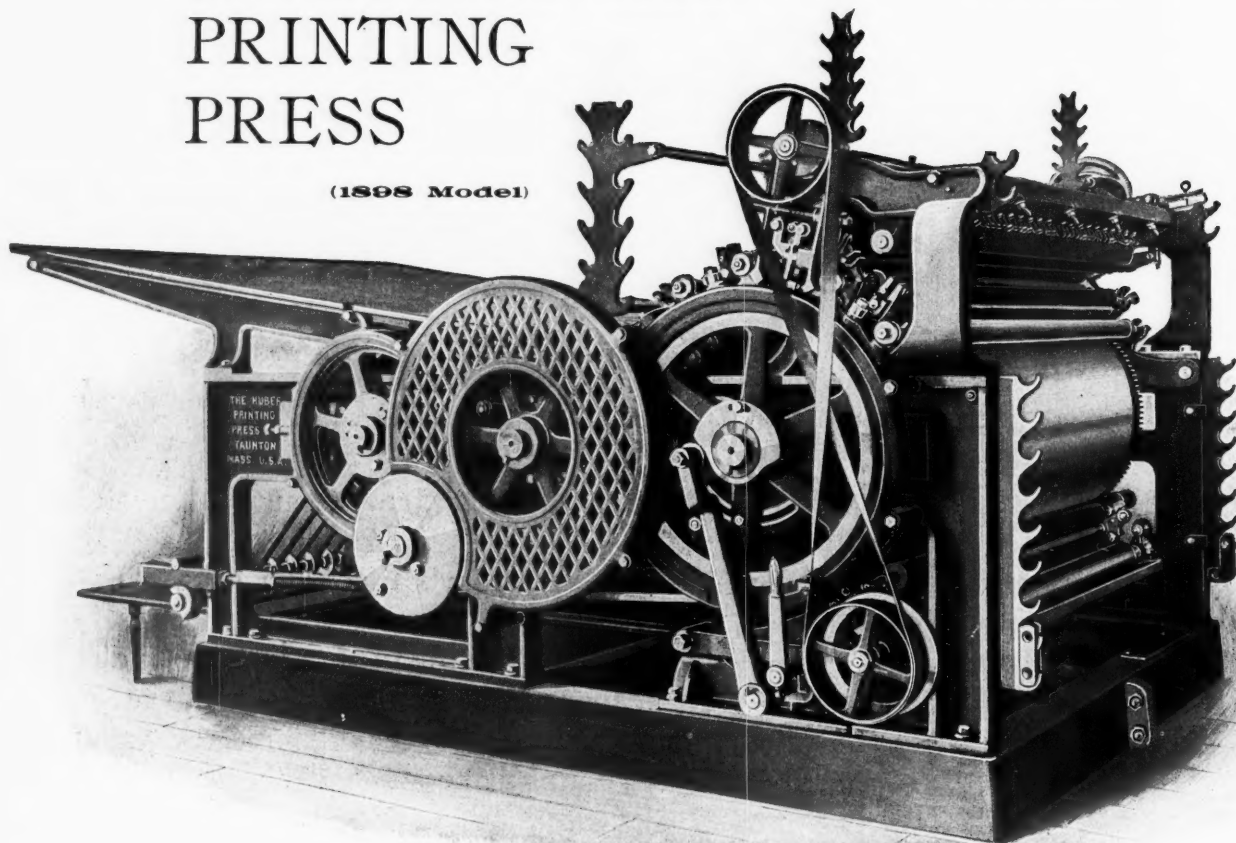
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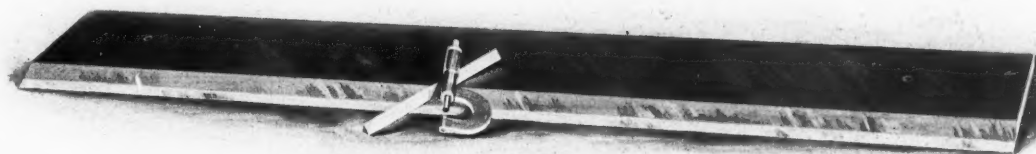
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It is 5 x 7½ inches in size, contains 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

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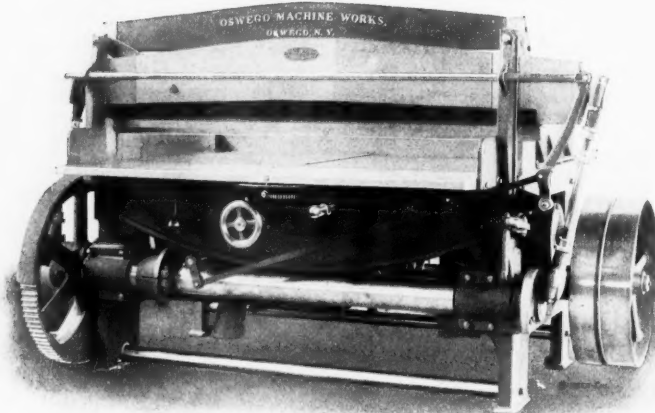
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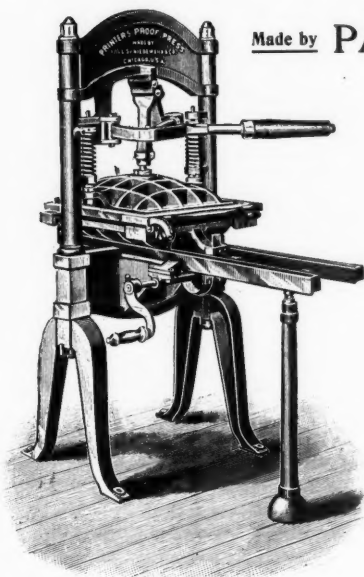
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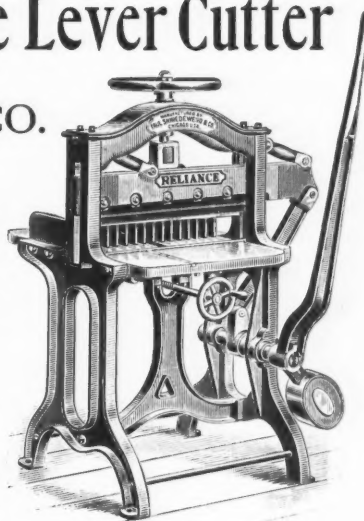
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OVER **950** RELIANCE CUTTERS now in use and NOT ONE COMPLAINT nor call for REPAIRS, either on account of weakness or defective material or workmanship.

No claims are made which are not substantiated by the cutter itself.

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Every machine fully guaranteed to be as represented. ACCEPT NO OTHER before making a COMPARISON.

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- 284—37x52 Two-Revolution Campbell, wire springs, table distribution, 4 rollers, front delivery, side steam and overhead fixtures.
- 298—41x60 Two-Revolution Campbell, 4 rollers, rack and cam and table distribution, wire springs, front delivery, side steam and overhead fixtures.
- 315—26x36 Two-Revolution Huber, table distribution, 2 rollers, front delivery, crank motion, side steam and overhead fixtures.

THREE REVOLUTION.

- 203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)
- 265—37x54 Three-Revolution Taylor, air springs, tape delivery, side steam and overhead fixtures.

STOP CYLINDERS.

- 261—34x48 Hoe Stop Cylinder, 6 rollers, rear delivery, side steam and overhead fixtures.
- 235—30x42 Cottrell Stop Cylinder, 4 rollers, steam and overhead fixtures.

DRUM CYLINDERS.

- 226—24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.
- 259—21x27 Potter Drum, wire springs, tapeless delivery, 2 rollers, steam and overhead fixtures.

The largest and best stock of cylinder and job presses on earth. Nothing advertised that is not actually in my wareroom. Every machine guaranteed thoroughly rebuilt, and in first-class condition. My storeroom is ample for the display of machinery. Call and satisfy yourself at any time or write for descriptive prices.

Telephone, Main 224.

BRONSON'S PRINTERS' MACHINERY HOUSE,
54 North Clinton Street, CHICAGO, ILL.

H. BRONSON,
Manager.

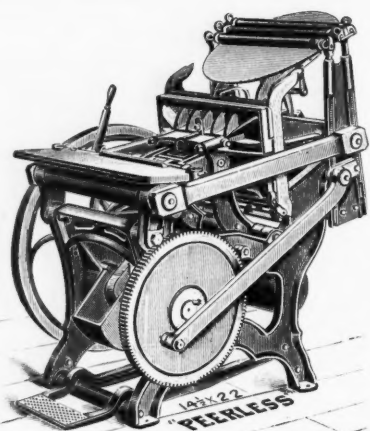
- 258—18x22 Cottrell & Babcock Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.
- 257—37x51 Scott Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.
- 223—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
- 214—24x29 Country Campbell, 2 rollers, table distribution, tape delivery, wire springs, steam and overhead fixtures.
- 262—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
- 270—20x25 Country Campbell, 2 rollers, table distribution, tape delivery, steam and overhead fixtures.
- 274—38x54 Bagley & Sewell Press, rack and screw and table distribution, tapeless delivery, 2 rollers, wire springs, side steam and overhead fixtures.
- 276—36x52 Potter Drum, wire springs, table distribution, 2 rollers, tape delivery, side steam and overhead fixtures.
- 279—37x52 Hoe Drum, rack and screw distribution, 2 rollers, tapeless delivery, wire springs, side steam and overhead fixtures.
- 288—17x22 Potter Drum, wire springs, rack and screw distribution, tapeless delivery, 2 rollers, side steam and overhead fixtures.
- 289—33x50 Taylor Drum, air springs, table distribution, 2 rollers, tape delivery.
- 299—25x35 Potter Drum, air springs, rack and screw distribution, 2 rollers, tapeless delivery, side steam and overhead fixtures.
- 307—25x35 Potter Drum, air springs, table distribution, 4 rollers, tapeless delivery, side steam and overhead fixtures.
- 308—32x46 Potter Drum, air springs, table distribution, 4 rollers, tapeless delivery, side steam and overhead fixtures.

DOUBLE CYLINDERS.

- 217—33x46 Taylor, air springs, side steam and overhead fixtures.

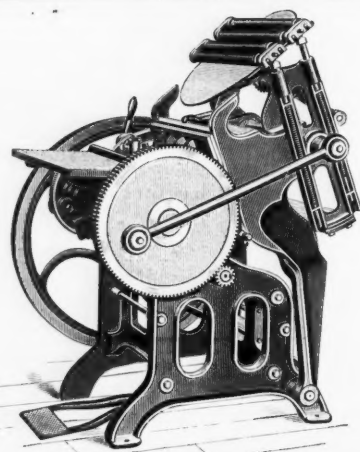
OSCILLATORS.

- 189—39x53 Campbell Oscillator Job and Book Press, rack and table distribution, 4 rollers, front delivery, side steam and overhead fixtures.
- 234—28x32 Campbell, 2 rollers, front delivery, table distribution, side steam and overhead fixtures.



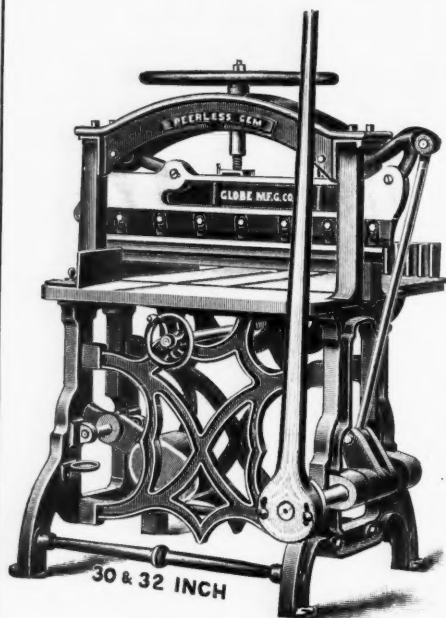
The "Peerless"

*Heavy Platen and Solidly Braced Bed.
Unequaled for Embossing and General Work.
Dwell to Platen and Impression.
Impression Absolutely Accurate.
Unexcelled Throw-off.
Depressible Grippers.*



The "Peerless Gordon"

*Heavy and Strong.
Double Braced Frames.
Double Locked Throw-off.
Positive Disk Motion.
Depressible Grippers.
Built to Wear.*



The "Peerless Gem"

*Unequaled in Strength and Precision.
Unsurpassed in Style and Finish.
Double Table Supporting Braces.
Steel Shafts and Connections.
Extra Heavy Knife Bar.
Extra Wide Knife.
Inside Counterweight.*

NEW CATALOGUE IN PREPARATION.

Peerless Printing Press Co.

JOHN W. MARDER,
VICE-PRES. AND MGR.

PALMYRA, N. Y.

This page is
printed with my

25-Cent....

Trade Journal Black

Especially made for High-Class Trade Journals, to be used on Machine Finished, Super-Calendered or Coated Papers

(In ordering, state for which paper you desire it.)

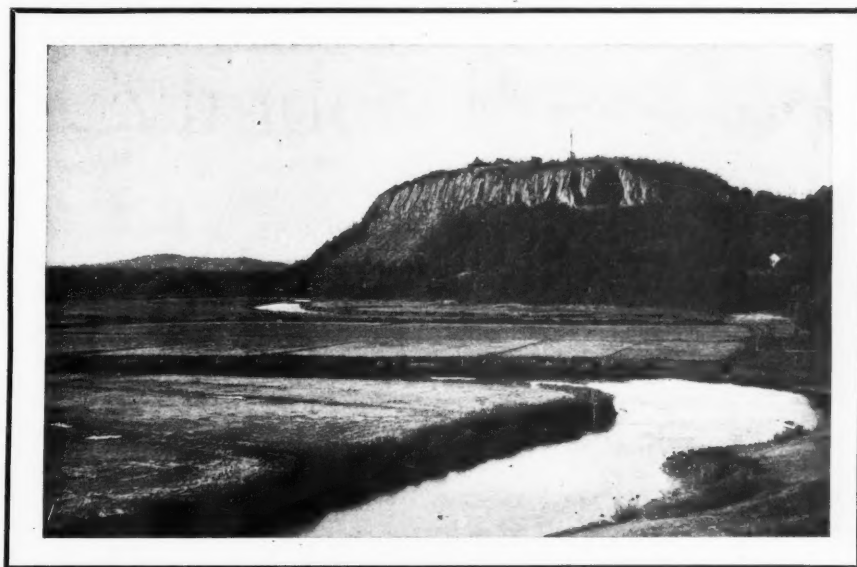
Notice the result even when used on the cheapest paper



"NOT IN ANY TRUST"

THIS MEANS that I am in favor of maintaining fair competition.

THIS DOES NOT MEAN to get your orders through sympathy; for I am as unwilling to get your orders that way as I am to see you compelled to buy from any one house. I offer my goods solely on their merits.



MY CUSTOMERS SAY:

"IT IS FREE FLOWING,

IT IS QUICK DRYING, and

REQUIRES NO SLIP-SHEETING"

"IT IS THE BLACKEST

AND MOST LUSTROUS INK

EVER OFFERED AT THIS PRICE"

COMPARE IT WITH ANY 25-CENT INK YOU HAVE EVER SEEN OR USED. If you do, you will realize its superiority and adopt it as one of your regular brands. Your orders and opinion are therefore solicited.

J. M. HUBER

Main Office, 275 Water St., New York

Philadelphia
424 Sansom St.

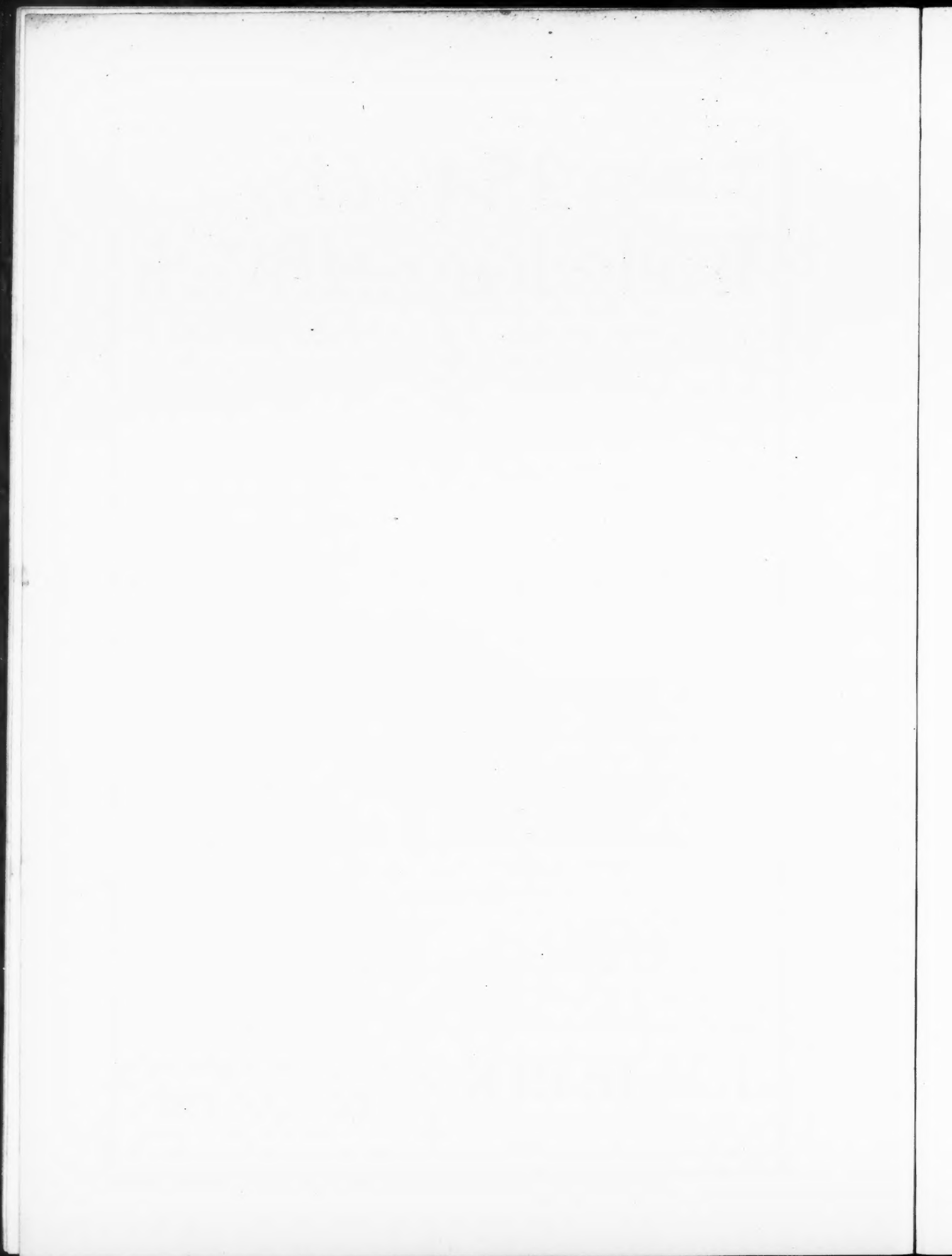
Factory
Brooklyn

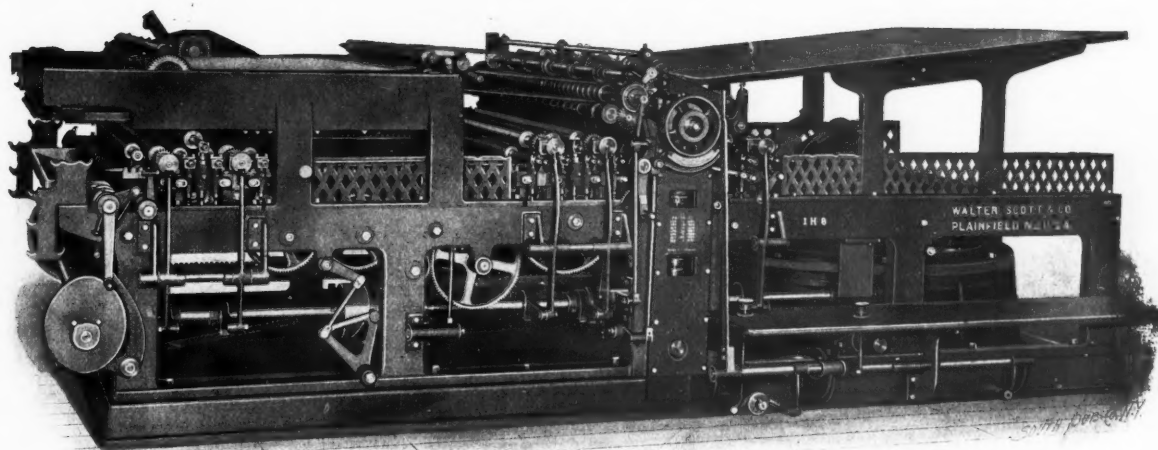
Chicago
337-339 Dearborn St.



MANUFACTURER OF
DRY COLORS, VARNISHES
FINE LITHOGRAPHIC
and LETTERPRESS **INKS**
PRINTING

HUBER'S COLORS IN USE SINCE 1780





The New Scott Stop-Cylinder Press

IS THE
FASTEST
IN THE
WORLD.

If you should ask your foreman or pressman they will tell you that absolute register can be obtained only on a stop-cylinder press. The objection to the stop-cylinder has been its slow speed and its back delivery by cylinder and fly, or defective front delivery, reducing the time to feed the sheets.

In this new style stop-cylinder machine, these objections are overcome, as its speed approximates that of the two-revolution, and it delivers the sheets printed side up in front, without using a delivery cylinder or fly.

This machine registers perfectly, the feed-board being stationary and the sheets are fed to the guides while the cylinder is at rest. It also has our improved ink distribution, which is admitted to be the best ever put on a press.

There are many other features which help to make this machine the best in the world for color-work, and other printing, where absolute register is required.

We manufacture one and two color Lithographic, Drum Cylinder, Two-Revolution, Stop-Cylinder Presses, Flat-Bed Perfecting, all sizes Rotary Web, color presses, and one, two, three, or four tiered Straight-Run Newspaper Machines.

Send to nearest office for descriptive circular and further information.

WALTER SCOTT & CO.
PLAINFIELD, N. J., U. S. A.

NEW YORK OFFICE, Times Building.
CHICAGO OFFICE, Monadnock Block.
ST. LOUIS OFFICE, Security Building.
BOSTON OFFICE, Winthrop Building.
CINCINNATI OFFICE, Neave Building.

CABLE ADDRESS—WALTSCOTT, NEW YORK.

GIBBS-BROWER COMPANY

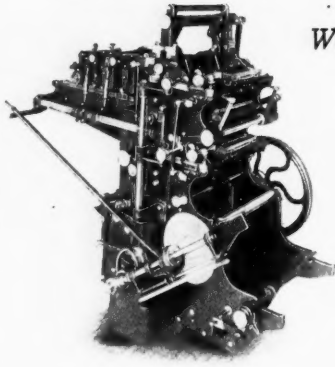
GENERAL AGENTS

AMERICAN AND EUROPEAN MACHINERY

Telephone, 2972 Cortlandt.

150 NASSAU ST., NEW YORK

Cable Address, "Gibrow."

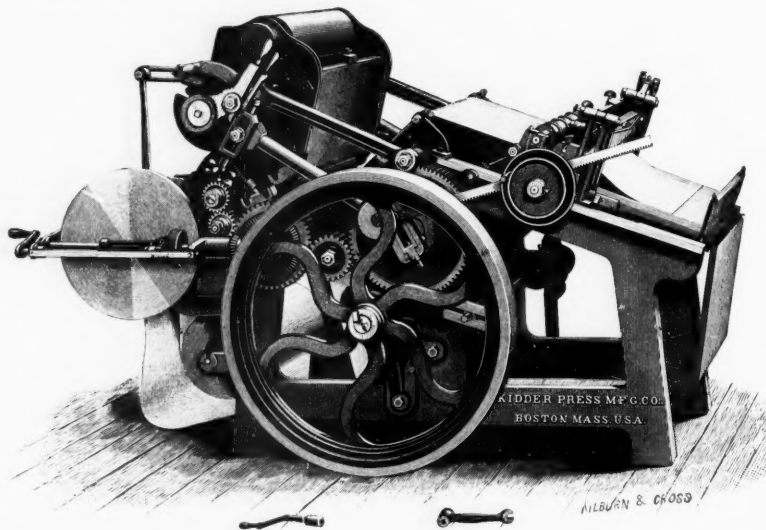


World Agents
for

Kidder Press Co.

TICKET MACHINERY A SPECIALTY

THIS MACHINE prints form both sides of a web 3 x 12. Numbers in another color. Has small chase to print name of stations or a serial or letter in same color as the numbers. Cuts the corners, and can perforate both ways. Slitting Attachment may be applied to cut tickets to exact sizes. Adjustable to any size from $\frac{3}{4}$ inch square up to 3 x 12. Knife and Slitters disconnect, leaving tickets in a web to be rewound.



THE KIDDER SELF-FEEDING JOB PRESS

Is built with the following attachments, and covers a wider range of work than any other press.

Numbering Heads for Railroad Tickets		
Ruling Attachment	Slitting Attachment	
Perforating Attachment	Multiple Feed and Cut Attachment	Gumming Attachment

Read What is written of Whitlock Presses



The Kinnard Manufacturing Co.

CLINTON AND BACON STREETS.

Dayton, Ohio,

August 8, 1899.

Whitlock Printing Press & Mfg. Co.,
Derby, Conn.

Gentlemen:

The Whitlock Press that we are using is perfectly satisfactory in every particular, and possesses many features that are especially advantageous and time-saving.

Yours truly,

The Kinnard Mfg. Co.,

By

Will Kinnard

This firm has in use a 39 x 53 Two-Revolution, Four-Roller, Whitlock Press—Crank Movement.

THE WHITLOCK PRINTING PRESS MFG. CO.

NEW YORK
132 Times Building

BOSTON
10 Mason Building

CHICAGO
706 Fisher Building

Do you sell Your products Abroad?

Perhaps you do not know the concern best equipped to handle your goods outside the United States and Canada.

**For Great Britain, Colonies and Dependencies,
we own the Sole Rights for**

The Duplex Co's	.. .	"COX DUPLEX"
The Campbell Co's	.. .	"CENTURY"
"	.. .	"NEW MODEL"
"	.. .	"MULTIPRESS"
The Miehle Co's	.. .	"MIEHLE"

We are also Sole Selling Agents for

F. Wesel Mfg. Co.,	.. .	New York
Ault & Wiborg,	.. .	Cincinnati
Latham Machinery Co.,	.. .	Chicago
Challenge Machinery Co.,	.. .	"
James Rowe,	.. .	"
Geo. W. Swift, Jr.,	.. .	Bordentown, N. J.

LOOK!—We have Branches at Paris, Amsterdam, Stockholm, Berlin, Milan, Madrid; Sydney, Melbourne, Adelaide, Wellington (Australasia), Cape Town (S. A.), and Calcutta (India).

Exhibition Rooms New six-story and basement corner building in the heart of the printing district. Fitted throughout for the purpose of showing to advantage our goods to the printing and kindred trades. All machines run by electric motor power. Floor space 14,500 square feet.

Erecting and Repairs A thoroughly equipped repair shop, a staff of seven skilled American machinists and a corps of competent fitters, place us in a position to give satisfaction to our customers.

Our Object To supply everything connected with the printing trade, to handle the best and to hustle hustling American machinery outside of American territory. We desire to be up to date. If you are not represented abroad, and desire to be, we should be pleased to hear from you.



THE PRINTING MACHINERY CO., Ltd.

(Formerly CONDOR AGENCY, LTD.)

Capital, \$1,250,000.00.

TUDOR AND JOHN CARPENTER STS. (Show Rooms and Offices),
5 BRIDEWELL PLACE (Repairs and Packing),

LONDON, E. C., ENGLAND.

THIS IS A SPECIMEN OF OUR

25¢. MAGAZINE INK

NO OFFSET NO SLIP-SHEETING

KENTON PLACE
F. E. OKIE CO. PHILADELPHIA, PA. U.S.A.

MANUFACTURERS OF HIGH-GRADE PRINTING INKS

HIGHLY
RECOMMENDED
BY HUNDREDS
OF TESTIMONIALS

WE GIVE THE
BEST ALWAYS
AT MODERATE
PRICES

HALF THE RAILROADS IN
THE COUNTRY SPECIFY

OKIE'S COPYING INK

IN CONTRACTS
FOR PRINTING

WHY?
BECAUSE IT IS
THE BEST

WE SELL

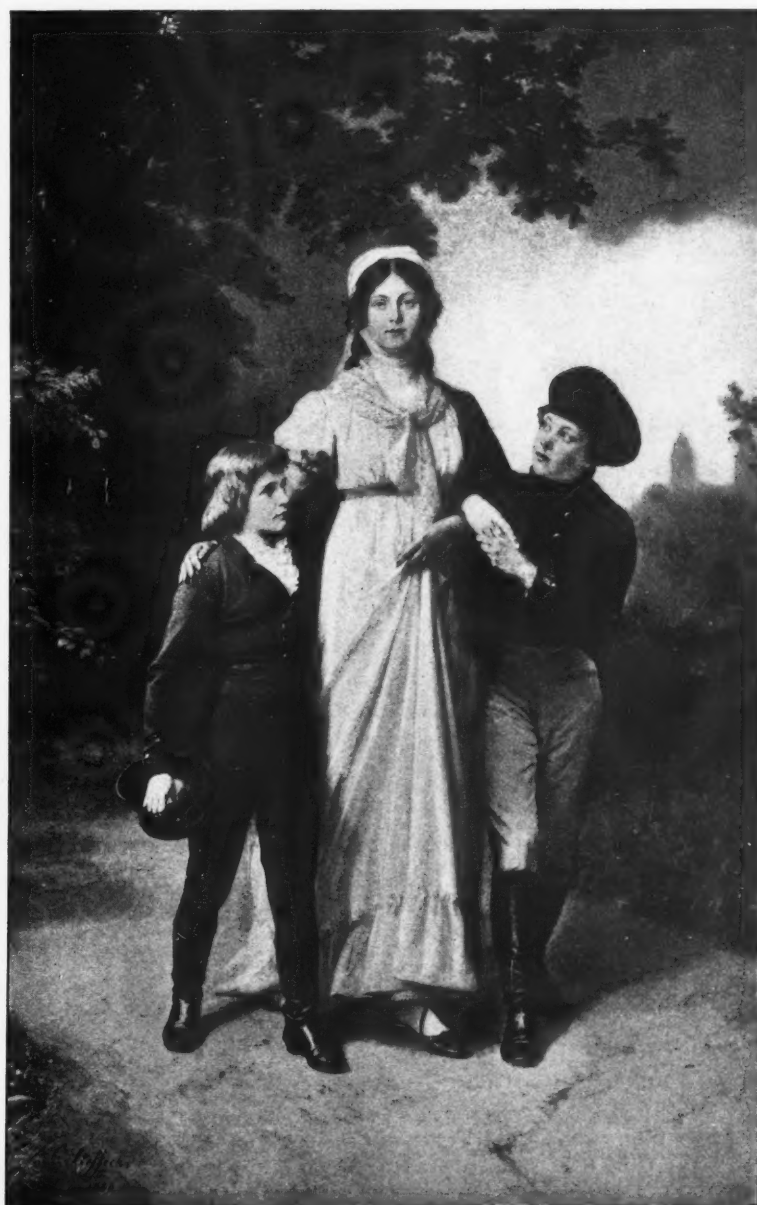
NEWS INK at 4c. by the Barrel
PEERLESS BOOK at 15c.
PHOTO BLACK for 10c.

(This, by the way, is something
NEW. A dark, lustrous, Brown-
Black, for Seed Catalogues)

WE MANUFACTURE

ANY GRADE YOU WANT,
AND REMEMBER—

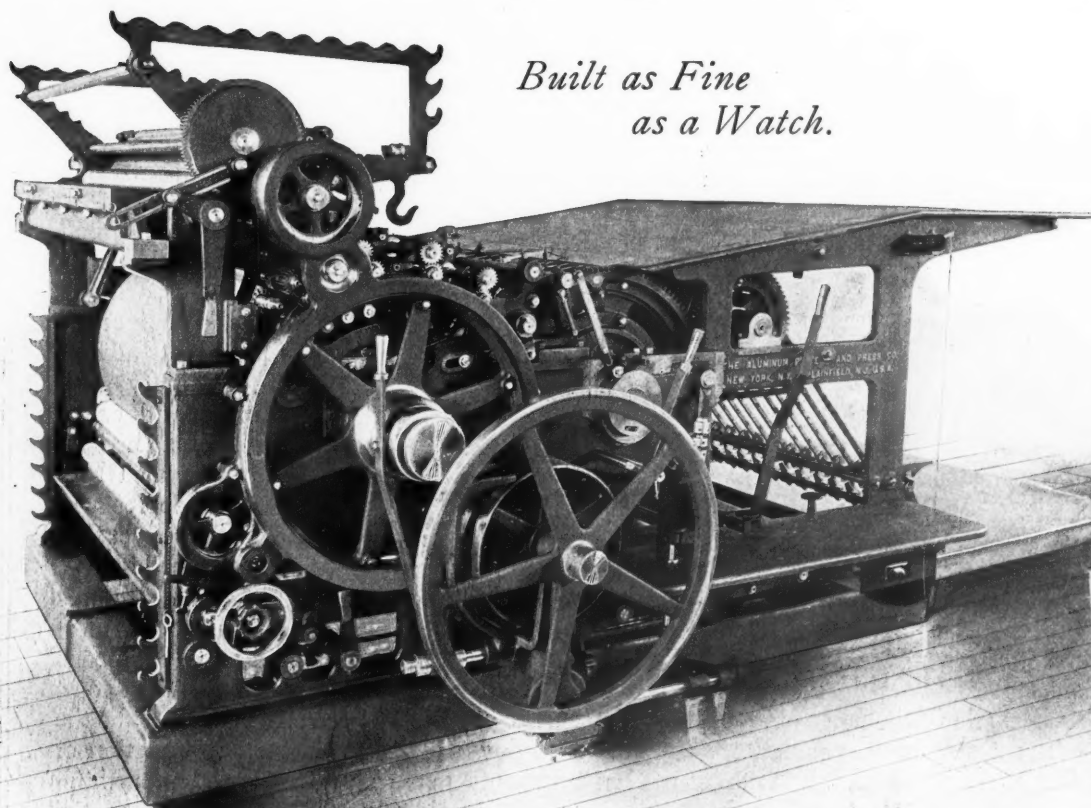
ALWAYS THE BEST



THE NEW YORK PUBLIC LIBRARY

ASTOR LENOX TILDEN FOUNDATION
1900 MAR 20 AM 11
NEW YORK

The Alumographic Rotary.



*Built as Fine
as a Watch.*

It produces from Aluminum the highest grade of printing, such as has been done heretofore only from lithographic stone.

This press is now in operation in many of the leading lithographic shops in United States and Canada, and has proven a great success.

Evidence is shown of the satisfaction this press is giving by the duplicate orders constantly received from firms who have had one or more of these presses in operation during the past year.

As we manufacture these presses from the raw material in *our own works*, we guarantee them in every detail and particular to produce the highest grade of lithographic work at a speed limited only by the ability of the feeder.

We control all patents for surface printing from aluminum.

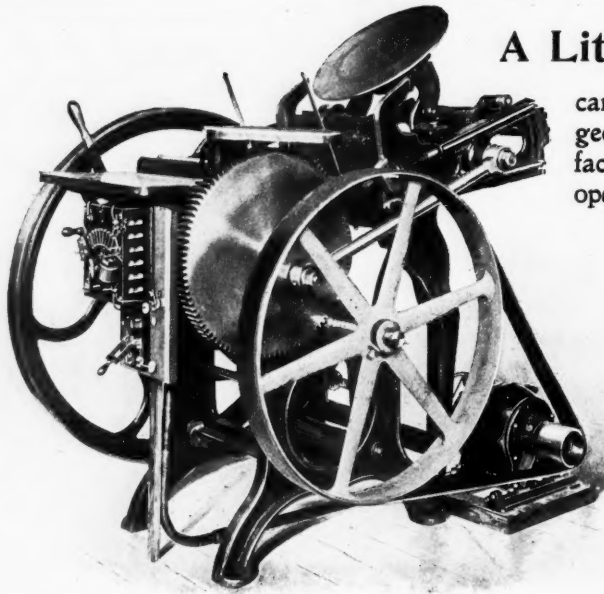
All presses using aluminum are subject to licenses granted through our agents.

Manufactured by

The Aluminum Plate & Press Co.

Works — PLAINFIELD, N. J.

New York Office, 87 Nassau Street.



One-half h.-p. Lundell Motor, belted to Chandler & Price 10 x 15 Job Press.

A Little Printer

can use electric motors as advantageously as the "Big" printer—in fact, to better advantage. He can operate his presses with electric motors much cheaper than he can operate them with a small engine, small boiler, small coal pile and a small boy or man to officiate in the dual capacity of fireman and engineer.

The great advantages of safety and cleanliness and economy to be obtained by the use of Lundell Motors will be appreciated by every progressive printer, little or big.

But this advertisement is directed particularly to the smaller printing offices (no objection to the big fellows reading it, too,) where the plant consists, in most cases, of job presses, and where the ordinary method of operating these is by means of shafts, belts and cone pulleys. Such a system gives only three, or at most four, speeds, all of which are obtained with the cone pulleys. The shifting of the belt to the different steps of the pulley necessarily shakes down the unavoidable accumulation of dust and dirt, which falls without the least partiality upon paper, press and everything else alike, not infrequently seriously damaging the work in hand. Oftentimes, too, the belt is shifted to the wrong step of the pulley, causing severe strains on the shafting and sometimes tearing it down.

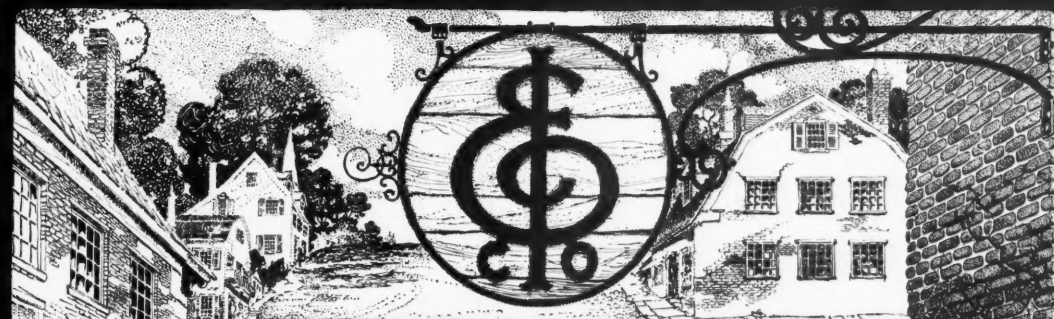
The further disadvantages of shafts, belts and pulleys is that when it is necessary to stop one or two presses the shafting and belting must continue to run in order to operate the other machines, in this way causing a loss of power and an expense from which no benefit is derived.

If the printer has a job on which he finds it necessary to run at night in order to accommodate a customer, he must have the fireman-engineer at "time and a half" and all the shafting and belting running, even though it is only necessary to use one press. The advantage of the Lundell Motor in such a case is apparent. It requires no fireman or engineer, and only needs the turning of a switch to set the press in motion. The pressman is the only attendant needed.

The motor in the equipment illustrated is steelclad and completely inclosed, making it dust and water proof. As constructed, this motor is practically invulnerable to accidents or injury. The press can be started, stopped, reversed and run fast or slow, absolutely independent of any other press on the floor. We will be glad to communicate with printers, little or big, and will mail our Catalogue No. 51 to any address.



Sprague Electric Company,
20 Broad St., New York.



LIKE A GOLDEN SETTING
 to a Rare *Jewel*, a *Good Design* enhances the Value of *Good Copy* for an *Ad.* or *Catalogue*. Be the Copy ever so Good the *Design* will make it *Better*. * * * * *
OLD STYLE is the Latest of Good ideas in Designing. Good Examples of that Style, by a House First Class in executing it, are the *Department HEADINGS* in *This Number* of *The Inland Printer* * * * made by the **ILLINOIS ENGRAVING CO.**

346-356 DEARBORN ST. CHICAGO U.S.A.

Illustrators * Designers * Makers of
HALF TONE, ZINC, WOOD & WAX ENGRAVINGS. Special Department for Booklet, Catalogue & Ad. writing *

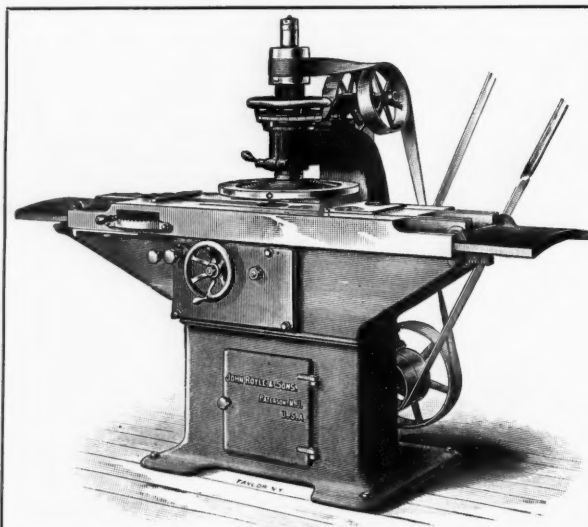
The **HALF TONE** was unknown in the Old-Time *



With all their Beauty of Method and Simplicity of Line, the Old-Time Artists would have found it difficult to have done Justice to Above.

The **PICTURES** for Books were mostly Woodcuts





The Royle Planer

THE STRONGEST, MOST ACCURATE AND MOST EFFICIENT MACHINE FOR PLANING BLOCKING.

It is novel in design and possesses many advantages. In matters of detail this machine leaves nothing to be desired. It is just the machine required by modern photo-engravers. Send for circular.

JOHN ROYLE & SONS,
PATERSON, N. J., U. S. A.

LONDON AGENT—P. LAWRENCE, 57 Shoe Lane, E. C.
MONTREAL AGENT—C. J. ROBERTSON, 588 Craig Street.

WM. J. ALEXANDER, Pres. GEO. T. SCHUSTER, Vice-Pres.
F. J. WELCH, Secretary and Treasurer.

**CHICAGO ELECTROTYPE
& STEREOTYPE CO.**

Half-Tone, Designing,
Zinc Etching, etc.

ILLUSTRATING Fine Book and Catalogue
Work a specialty.

149-155 Plymouth Place,
CHICAGO.
Telephone, Harrison 612.

**ELECTROTYPE AND
STEREOTYPE
MACHINERY**

SEND
FOR
CATALOGUE.

HERRICK & COWELL,
NEW HAVEN, CONN.

**National Electrotpe
Company,**



PROCESS ENGRAVING
AND ELECTROTYPING.

OUR SPECIALTY

*Is Nickel-Plated Half-Tone
Electrotypes.*

We guarantee them to be just as good as the
original plates.

300-306 Dearborn St., CHICAGO.



A N old established and reputable house, located in Berlin (Germany) manufacturing and dealing in Printing Presses and Printers' Supplies, wishes the European or German agency of a manufactory of Printing Presses and kindred articles of American manufacture. Best American references given.

GUTENBERG-HAUS FRANZ FRANKE,
SCHOENEBERG-BERLIN.

The Dittman Overlay Process

Is a patented method of making overlays for half-tones, wood cuts and all illustrations requiring overlays. It is a perfect and very rapid method, superseding the old-fashioned hand-cut overlay in all the cities where it has been introduced. If time is valuable, finer results desirable, and saving in the cost of printing any object, the practical up-to-date printers should use this process. Full particulars will be given upon application to the company. The foundation patent for all manufactured overlays is owned by it. Licenses can be obtained for territory or shop. Address

THE DITTMAN OVERLAY COMPANY,
409 Pearl St., NEW YORK CITY.

Job Composition...

*A book that no progressive compositor
can afford to be without.*

Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition.

Forty pages and cover, 7 3/4 by 9 inches,
neatly printed and bound. 50 cents.

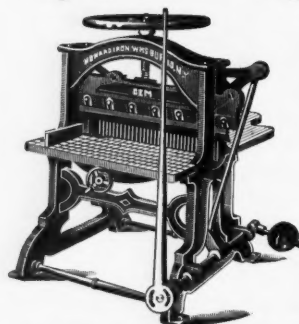
THE INLAND PRINTER CO.
Chicago.

"GEM" Paper Cutter

MANUFACTURED BY

**HOWARD
IRON WORKS,
BUFFALO, N. Y.**

ESTABLISHED 1847.



The "Gem" has all improvements and is well known to the trade. Twenty-five years on the market.

Also Victor and Diamond
Hand and Power Cutters.

Send for Catalogue. Mention Inland Printer.

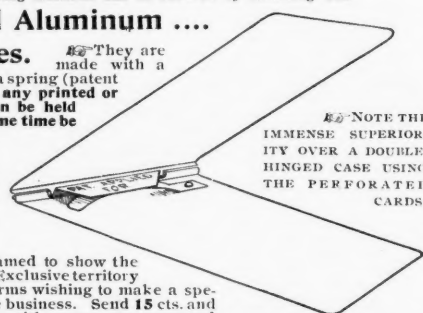
A SMALL MONOPOLY FOR PRINTERS.

A Growing Business can be Secured by Handling Our

Embossed Aluminum ...

Card Cases.

They are made with a single hinge and a spring (patent allowed), so that any printed or engraved card can be held firmly and the same time be easily removed. They measure 4 1/2 x 2 1/2 in., and with their finely embossed corners present so hand some an appearance the most stylish lady need not be ashamed to show the case anywhere. Exclusive territory will be given to firms wishing to make a special feature of the business. Send 15 cts. and receive a sample with your name engraved upon it, and also full particulars of other specialties for printers.



NOTE THE
IMMENSE SUPERIORITY
OVER A DOUBLE-
HINGED CASE USING
THE PERFORATED
CARDS.

MASS. PUBLISHING CO.,
Everett, Mass.



Model No. 27.

No 12345

(Facsimile impression.)

A New Numbering Machine!

UNEQUALED IN STRENGTH AND FINISH.
AUTOMATIC AND ABSOLUTELY ACCURATE.
STEEL WHEELS AND NON-BREAKING SPRINGS.
INSTANTLY CLEANSED and BUILT TO WEAR.

Capacity, 1 to 99,999.

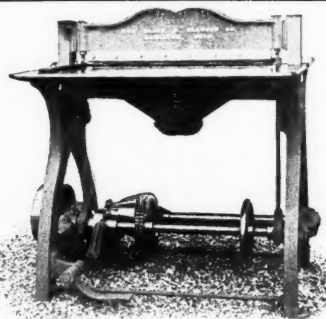
EVERY MACHINE FULLY
GUARANTEED.

(Note description in this number, page 775.)

THE BATES MACHINE COMPANY, MAKERS.

GENERAL OFFICE—346 BROADWAY, NEW YORK, U.S.A.

A New Price! \$12.⁶⁰



Steam Power Perforator.

THE BLACK & CLAWSON CO.

HAMILTON, OHIO,

BUILDERS OF IMPROVED...

Paper and Pulp Mill Machinery...

INK MILLS.....

PERFORATORS.

Saturating and Drying
Machinery,
Plating Machines,
Special Machinery, etc.

Write us for prices and further particulars.

Steel Engraved Calendar Backs

A NEAT AND CATCHY LINE.

Folders and Novelties

For Tailor Announcements, Dance
Programmes, Menus, etc.

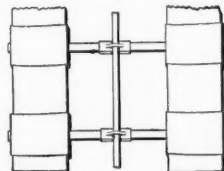
Steel and Copper Engraving and Plate Printing of every
description, at trade prices.

DITTMAR ENGRAVING CO.

814 Walnut Street, PHILADELPHIA, PA.

THE CHALLENGE GRIPPERS.

GUARANTEE.—While sincerely thanking the Printing Fraternity—Employers, Pressmen and Feeders—for the very generous reception accorded the Challenge Grippers, and wishing to show our appreciation in return—the experimental season being now past—we have decided to guarantee all grippers sold prior to Sept. 27, 1899 (ninety days after issue of last patent), for one year from date of said patent.



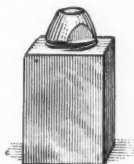
If yours are not perfectly satisfactory, on or before June 27, 1900, let us hear from you. We know what these devices are, and will be found behind them.

Cordially yours,

ANDREW W. KNOX,

CHALLENGE DEVICES. 337 West Broadway.
New York, July 15, 1899.

These devices have been introduced in Greater New York, without referring from one house to another. An article of merit finds its way.



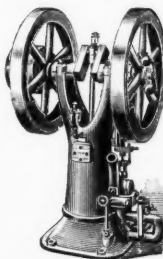
The Challenge Punch earned over \$20 in one office within a year. Does it pay?

THE CHALLENGE PUNCH.

This Beats Wind, Steam or Horse Power.

WE OFFER THE

Webster Gas Engine,



2½ actual horse-power, for \$150, less 10 per cent discount for cash. Built on the interchangeable plan. Built of the best material. Made in lots of 100, therefore we can make the price. Boxed for shipment, weight 800 pounds. Made for gas or gasoline.

Write for Special Catalog.

WEBSTER MFG. CO.

1073 W. 15TH ST. CHICAGO.

Eastern Branch, 38½ Day St., New York City. Southern Agts., Boland & Geschwind Co., Ltd., S. Peter and Lafayette Sts., New Orleans, La.

THE DAYTON GAS AND GASOLINE ENGINE

leads all others in



**Simplicity,
Economy and
Durability.**

Sizes from
1 to 50 H.P.

THE DAYTON
GLOBE
IRON WORKS
CO.

840 Ludlow St., DAYTON, OHIO.

Nothing else will help you as much
in your business as our lines of

Writing Papers and Ruled Headings

No better assortment, no lower prices,
quality and quantity considered,
anywhere.

UNION CARD AND PAPER CO.

27 Beekman Street, - - NEW YORK.

BLACK INK REDUCER AND GLOSSER.

\$2.00 PER GALLON.

PRESSMEN'S BEST FRIEND.

GLIDDEN & WHITE CO.

MAKERS.

CLEVELAND, OHIO.

AMERICA'S MOST POPULAR RAILROAD

Chicago & Alton R.R.

PERFECT PASSENGER SERVICE BETWEEN

CHICAGO AND KANSAS CITY.
CHICAGO AND ST. LOUIS.
CHICAGO AND PEORIA.
ST. LOUIS AND KANSAS CITY.

Through Pullman service between Chicago and

HOT SPRINGS, Ark., DENVER, Colo.,
TEXAS, FLORIDA, UTAH,
CALIFORNIA AND OREGON.

If you are contemplating a trip, any portion of
which can be made over the Chicago & Alton, it will
pay you to write to the undersigned for maps, pamph-
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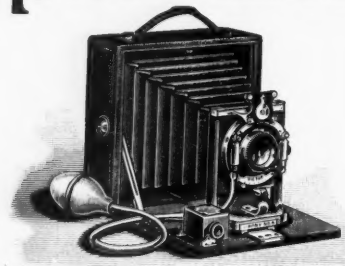
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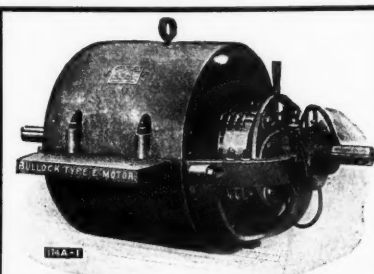
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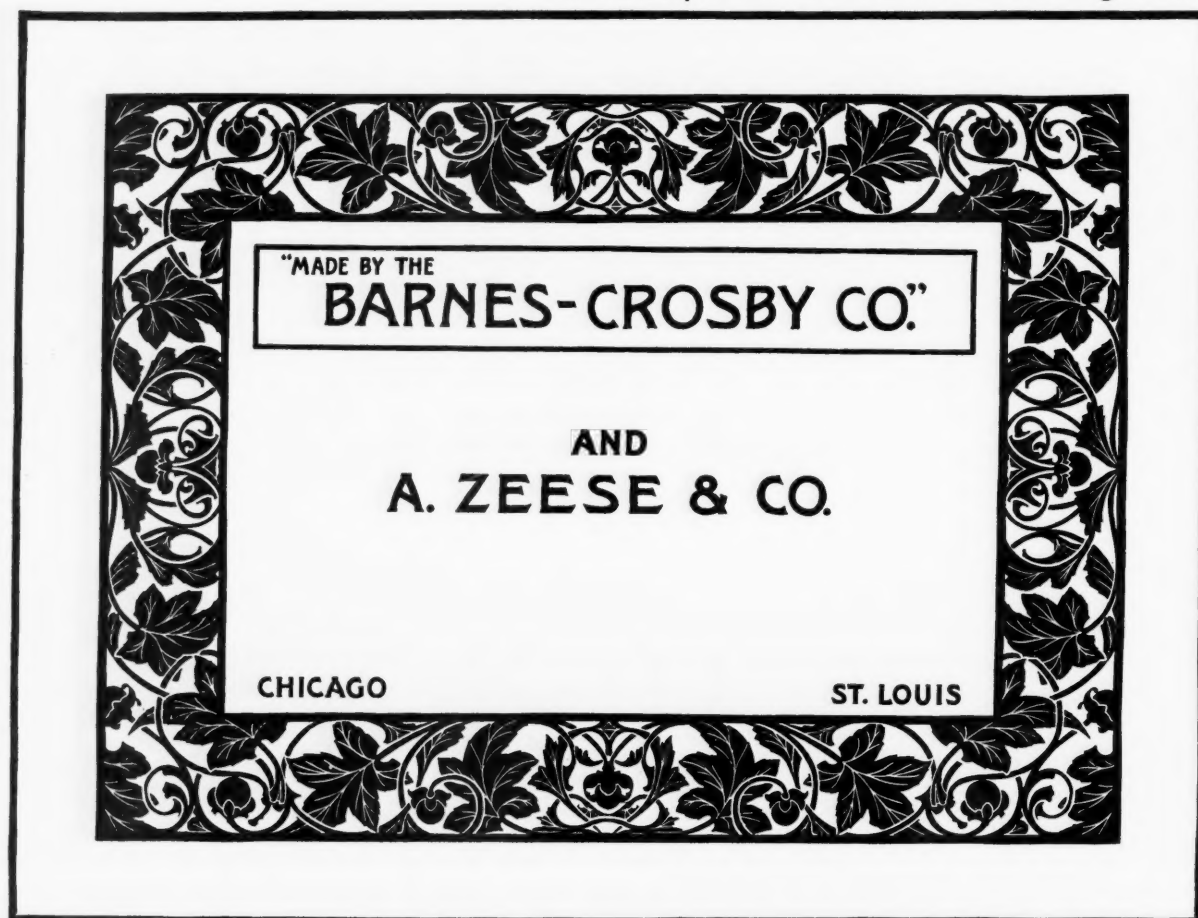
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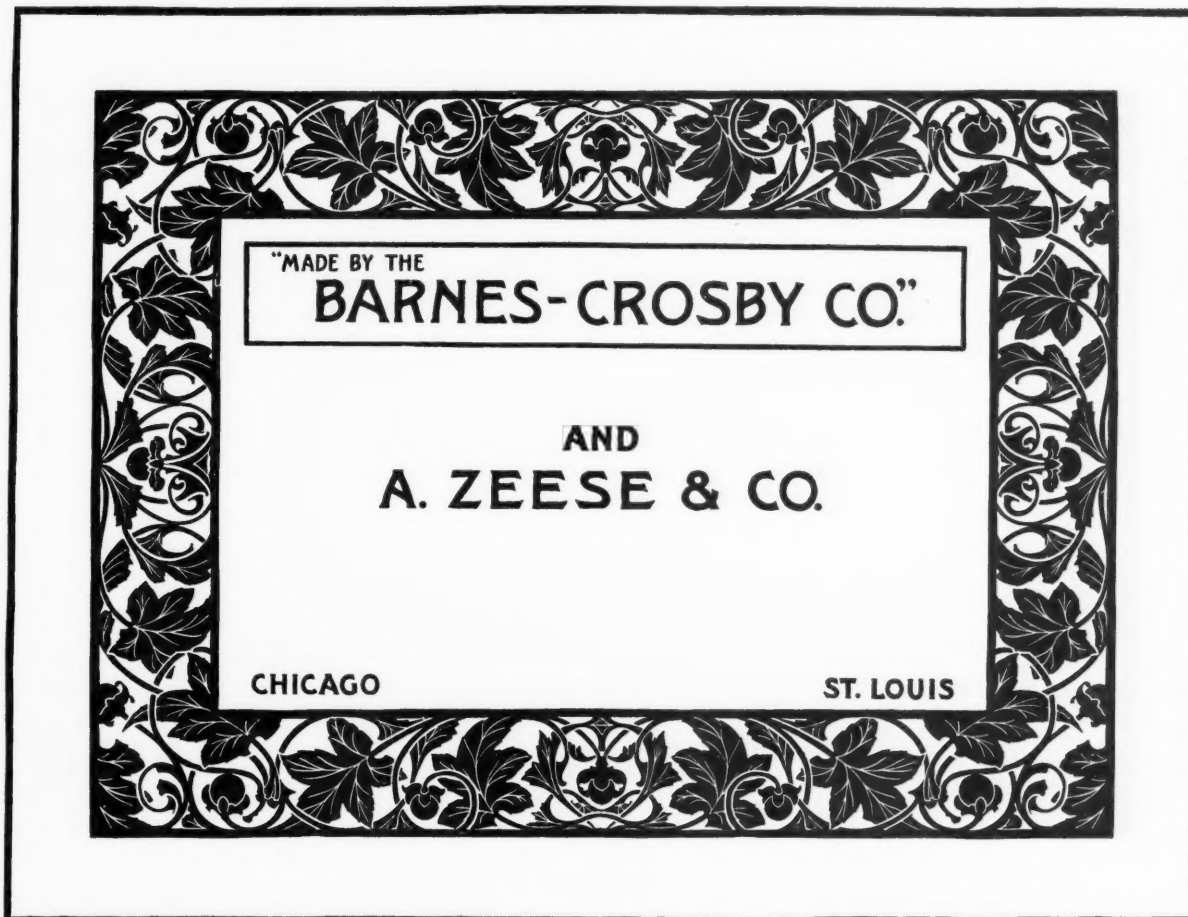
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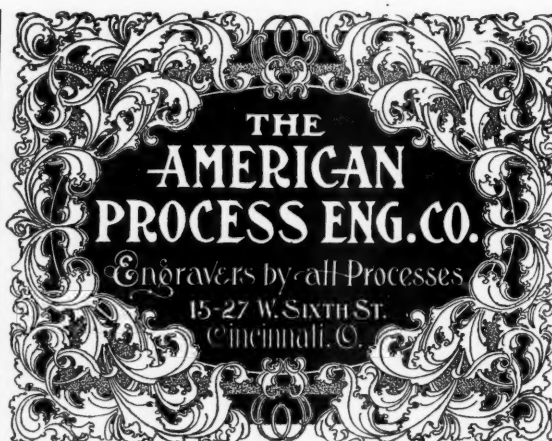
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Our Advertising Manager, Mr. J. G. SIMPSON, will be pleased to call on you and give full particulars in reference to this edition, or inquiries will be promptly answered by addressing the Company.

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New York Office, 150 Nassau Street.

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THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF THOSE SEEKING MATERIALS, MACHINERY OR SPECIAL SERVICE FOR THE PRINTING, ILLUSTRATING AND BOOKBINDING INDUSTRIES.

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Morrison, E., Paper Co., Washington, D. C.

Smith, Charles A., Co., Pittsburg, Pa. Specialties for printers.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Mead Paper Co., Dayton, Ohio. Lithograph, book and colored papers.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PASTE-MAKING MACHINES.

Day, J. H., Co., Cincinnati and New York. Paste mixing machines and glue heaters.

PATENT FLEXIBLE RUBBER STAMPS.

Buck, T. S., 227 Canal street, New York. Rubber type. Beware of imitations and substitutes.

PATENT PHOTO-MAILING ENVELOPES.

Lavette, H. C., 203 Randolph st., Chicago. List of jobbers and samples sent gratis.

PERFORATORS.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Direct or rotary, treadle or belt power, longitudinal and transverse rows.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Central Electrotpe and Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Electro-Tint Engraving Co., 1227-1229 Race st., Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

General Engraving Co., Pitt bldg., 227 St. Clair st., Cleveland, Ohio. Photo and wood engr's.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

Illinois Engraving Co., 346-356 Dearborn street, Chicago. Engraving by all processes.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

National Engraving Co., Washington, D. C. High-class designs.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son., Boston, Mass. Half-tone, line and wax engravers.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, etc.

R. I. Photo-Engraving Co., 206 Weybosset st., Providence, R. I. Half-tone and line engraving.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

Suffolk Engraving Co., 275 Washington street, Boston, Mass. Engravers and electrotypers.

Weisbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer building.

Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTRO-TYPERS.

Ringler, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' PRINTING FRAMES.

Swelgard, E. W., 56 South Curtis street, Chicago. Manufacturer contact printing frames and camera stands.

PHOTO-ENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago. Manufacturers Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

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Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hand or power, with inking, wiping and polishing attachments.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York City.

King, A. R., Mfg. Co., 532 West 22d street, New York. "King" embossing and plate presses.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hydraulic, screw, toggle, eccentric, hand and foot lever, for monograms, stamping, cutting, scoring, forming, embossing, compressing, punching.

Isaacs, Henry C., 78 Warren street, New York.

Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders Co. sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

PRESSES—HAND.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—JOB PRINTING.

American Type Founders Co., general selling agents for Gally Universal presses.

Eardley & Winterbottom, 125-127 Worth street, New York.

Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

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American Type Founders Co. "Everything for the printer."

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Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

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Wells, Heber, 155 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

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Piper, E. J., 44 Hampden street, Springfield, Mass.

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Dennison Manufacturing Co., 128-130 Franklin st., Chicago.

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Helmold, J. F., & Bro., 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

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Blatchford, E. W., & Co., 54 Clinton street, Chicago.

TABLETS AND PADS.

American Pad & Paper Co., Holyoke, Mass. New York office, 320 Broadway, Room 609.

TIN FOIL.

Crooke, John J., Co., 80 Illinois st., Chicago.

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BRANCHES—Boston, 270 Congress st. New York, Rose and Duane sts. Philadelphia, 606-614 Sansom st. Baltimore, Frederick and Water sts. Buffalo, 45 North Division st. Pittsburg, 323 Third ave. Cleveland, 255-259 St. Clair st. Cincinnati, 7 Longworth st. Chicago, 203 Monroe st. St. Louis, Fourth and Elm sts. Minneapolis, 24-26 First st., South Kansas City, 612 Delaware st. Denver, 1649 Blake st. Portland, Second and Stark sts. Los Angeles, 211 New High st. Spokane, Wash., 10 Monroe st. San Francisco, 405 Sansome st.

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Bruce's New York Type Foundry, V. B. Munson, successor, 13 Chambers st., New York.

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Johnson Type Casting and Setting Machine, New Bedford, Mass. Write for circulars.

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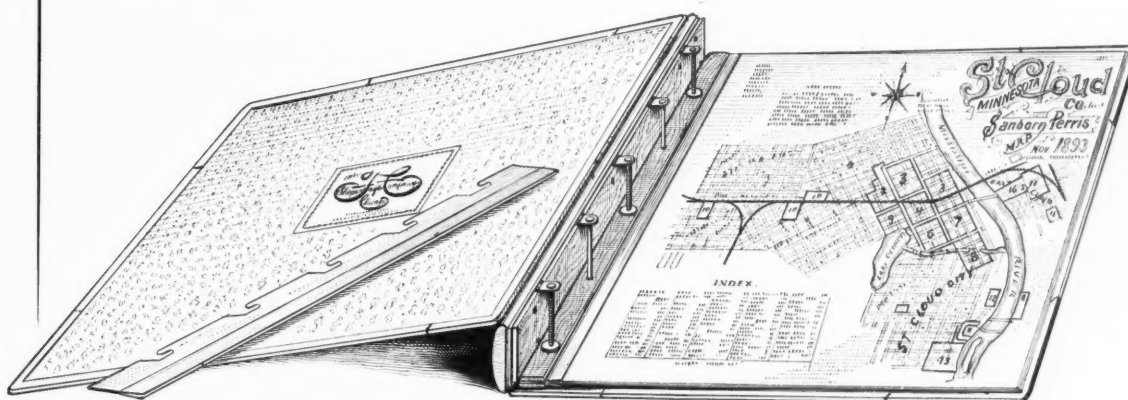
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Write for pamphlet and full particulars to

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Long-Distance Telephone
Main 555.

CHICAGO, ILL., U. S. A.

THE INLAND PRINTER—SEPTEMBER, 1899.

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Calendar Pads
in Seven
Different Sizes
with Twelve
Calendar
Months and
Yearly Manila
Sheet

See Other
Side

1900 February 1900						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
3 F Q 6	4 F M 14	5 L Q 22		1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

Exclusive
Calendar Houses
Employing
Agents Cannot
Compete
with You
if you
Have Our Line

No. 3 PAD, 2 $\frac{3}{4}$ x 4 $\frac{1}{2}$

NOTE—We make Calendar Pads in following sizes:

1900 February. 1900.						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
3	4	5		1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

No. 1, 2¼ x 1½

1900 February. 1900						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
3	4	5		1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

No. 2, 3½ x 2½

1900 January. 1900						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
N.M. 1/30.	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	3	4	5

No. 4, 6½ x 3½

WE WILL SELL CALENDAR BACKS AND
PADS SEPARATELY IF DESIRED

Will name very attractive prices if you will correspond with us

1900 January. 1900						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
N.M. 1/30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	3	4	5

No. 5, 7¼ x 4

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Its world-wide reputation, as the producer of a greater quantity of a finer class of work than any press ever built, has been gained by the work which has been produced on this press. The Miehle is its own salesman, and there are more Miehle Two-Revolution Presses being made and sold than have ever been manufactured by any other builders of the two-revolution class of press. We received orders *during May, June and July* (these being considered the dullest months in the year in the press business) for one hundred and eighteen presses. The following are the names of customers and the number of presses ordered by them:

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F. E. MINER,	S. Whitley, Ind.,	3	H. L. COLLINS CO.,	St. Paul, Minn.,	1
BOSTON ENGRAVING CO.,	Boston, Mass.,	1	GEO. WILLARD & CO.,	Battle Creek, Mich., . .	1
WESTERN NEWSPAPER UNION, . . .	Omaha and Chicago,	23	THE PRINTING MACHINERY CO., .	London, Eng.,	3
J. W. SEFTON MFG. CO.,	Chicago,	3	S. S. BADGER, Jr.,	Chicago,	1
G. W. ESENBACH,	Easton, Pa.,	1	A. R. FLEMING PRINTING CO., . .	St. Louis, Mo.,	1
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Whenever the fertile brain and energy of man conceives and builds a good machine and puts it honestly and properly upon the market, there appear to be some individuals in line always ready to pirate it and profit by the reputation gained by the inventor and manufacturer. And the Miehle Company have had this experience to contend with. The Campbell Printing Press & Mfg. Co.—sometimes called the Campbell Company (who go around the country contracting with various factories, not overloaded with work, to build presses for them)—after making several attempts of their own, which they seem to have abandoned, finally adopted the original Miehle Movement and built what they called their present "Century" Press. We scarcely need recall the bombardment of advertising they indulged in, as most printers have read it. The Miehle Company entered suit against them in the U. S. Circuit Court, of which notice was given in the trade papers at the time, and have now received a decision in our favor and an order for an injunction against the Campbell Company for infringement of the Miehle Patent, and the Miehle Company will now proceed to collect damages for such infringement.

August 10, 1899.

THE MIEHLE PRINTING PRESS & MFG. CO.

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